

FILMS

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VARIETY

Published Weekly at 154 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1951, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 183 No. 12

NEW YORK, WEDNESDAY, AUGUST 29, 1951

PRICE 25 CENTS

SARNOFF ON HOLLYWOOD VS. TV

Music Biz Sees Boff Upturn in Fall; Disk Pickup Felt, Pubs Little Slower

Riding through the worst summer slump in the last five years, music biz execs are expecting to strike pay dirt in the next period ahead. Stray economic signs in the last couple of weeks are lending weight to the belief that this fall may be the prelude to a longterm boom, which will catch the wartime years in the gravy spread.

The business pickup has already been felt among the major disk companies in advance orders for the fall-winter season. Intensive sales drives by the majors have been targeting at a fast getaway, with the initial momentum seen aided by general factors in a war-gear economy. Although not so sanguine as the diskers about the future, publishing execs are also anticipating a steady rise in sheet music sales.

The disk trade is heading into the fall in good shape, at least in better health than it has been for several years. Not only has the speed situation settled to the point where retailers have a pretty good idea of their own market potential, but inventory swap deals and upped return privileges are finding the retail trade in a sound financial position to take quick advantage of a sharp business upturn.

Biggest factor is the industry's confidence in the virtually certain cutbacks in other sectors of the civilian economy, due to the \$90,000,000 preparedness expenditures which will start rolling in the next few months. With plenty of con-

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LeBlanc Claims Sale Of Rights to Hadacol Nostrum for \$10,000,000

Augusta, Ga., Aug. 28.

Dudley J. LeBlanc, the Louisiana State Senator who made a fortune selling the "dietary supplement," Hadacol, via show biz ballyhoo, declared this week that he sold rights to his nostrum to a group of eastern financiers and businessmen for \$10,000,000. LeBlanc said that he will remain with the new firm for 15 years at an annual salary of \$100,000.

LeBlanc said that buyers were the Maltz Cancer Foundation in New York, but no such organization is listed in the N. Y. telephone directory. He stated that taxes took so much of the vast profits of the firm that he decided to sell the company to the Maltz Foundation, which he said was a charitable organization.

LeBlanc is one of the major talent buyers in the country during the run of the Hadacol Caravan, a medicine show, to which admittance is obtained by boxtops. Bob Hope, Jimmy Durante, Rudy Vallee, Carmen Miranda, Cesar Romero, Jack Dempsey and Milton Berle were signed by LeBlanc at the beginning of the season for his show.

Thorpe Nixes Film P.A. When \$1,000 Fee Refused

Tulsa, Aug. 28.

The world premiere of the film, "Jim Thorpe—All American," screen version of the life of the great Indian athlete, was held at Muskogee, Okla., last week—minus its hero of real life to give it a sendoff. He refused to attend.

Thorpe didn't show up at the Muskogee event because he wasn't given the \$1,000 he asked for a main appearance and \$400 for each of two appearances at local houses showing the pix.

Big-Screen TV Bouts for Fight Arenas Sought

By SANFORD MARKEY

Cleveland, Aug. 28.

Special pitch for the major boxing matches to be telecast via big-screen into fight arenas throughout the country, rather than into theatres, will be made to the International Boxing Club within the next 15 days by managers of arenas and auditoriums.

According to Jim Hendy, manager of the Cleveland Arena, theatre telecasting of the fights is killing the smaller arenas and so is ruining the testing grounds of fledgling fighters. He hopes the IBC will consent to the new plan as not only a means of saving the boxing industry but as a lucrative

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CANTOR MAY TEE OFF N.Y.-TO-L.A. TV COM'LS

Eddie Cantor may be the first television star to originate his show from Hollywood for live transmission across the country. Comedian was alerted this week not to make too permanent arrangements for his stay in New York on the possibility that he'll be able to do his Sept. 30 stanza of "Colgate Comedy Hour" on NBC-TV from the Coast.

American Telephone & Telegraph originally set Nov. 1 as the starting date of the west-east microwave link. At NBC's request, however, AT&T promised to do all it could to change over the link in time for the Sept. 30 show. Eastbound channel, from San Francisco to N. Y. is to be opened on that date. Actually, the line from Frisco to N. Y. will be opened Sept. 4 for the Japanese Peace Treaty conference, but that's under temporary arrangements.

SEES ALL CINEMAS ADDING TV TO PIX

By ABEL GREEN

"I've never ducked the question on Hollywood versus home TV," says Brigadier General David Sarnoff, board chairman of the Radio Corp. of America. "There will always be a lush market for first-class pictures, but it's a question in my mind about the B's in relation to the movies one can see and will continue to be able to see on home TV. The question then follows as to whether Hollywood can live on A's alone, at least in the manner to which it has grown accustomed."

"On the other hand, a new concept of films for television, or vidpix as the VARIETY reporters call them, may produce an even newer prosperity for Hollywood artists and artisans. These, of course, will have to be within the 30-minute limit, maybe 15 minutes, or maybe in some unorthodox 10 or 20-minute segments—I don't necessarily see TV in the same 15-minute and 30-minute segments forever, as with radio broadcasting. But certainly within the half-hour, and

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Catholic Council Plans TV Legion of Decency Via National Monitoring

Washington, Aug. 28.

A plan similar to the Legion of Decency's rating of motion pictures is being shaped up for TV programs by the National Council of Catholic Men which feels strongly that many of the present video shows should be cleaned up. Plan will be unveiled shortly.

An article on "Television Morals" to appear in the forthcoming September issue of "Catholic Men," spells out the present NCCM thinking and actions on the subject. It states:

"The National Council of Catholic Men for the past few months has been studying a comprehensive television rating plan, which would classify programs in a manner similar to the Legion of Decency's classification of motion pictures. The plan under consideration involves setting up a nation-

(Continued on page 63)

Wrong Grimace

Dave Mallen, who's been doing an imitation of George M. Cohan for 40 years, got an authentic audience for his act last week at the Lambs Club, N. Y., when he met George M. Cohan, Jr. Mallen gave the younger Cohan some impressions of his late father.

When Mallen left, Cohan confided to the barkeep that he liked the impressionist's work, "But he imitates my dad from the wrong side of the mouth."

Barnyard Belascos Fear Unions, Stars May Price 'Em Out of Business

By ARTHUR BRONSON

Virgin Islands' Yankee Voodoo as Tourist Bait

The Caribbean Hotel, St. Thomas, Virgin Islands, is using Afro-Cuban talent to entice U. S. tourists this year. However, they're importing this type turn from the U. S. because of the fact that teams in this country represent the tourists' idea of what the voodoo dancers should be like.

The Bill Peterson-Charles Busch agency is booking the spot.

Strawhat operation this summer has been anything but placid. Business has been good in many places, with new house records set in some locations, not once but several times. Producers have been beset with the usual problems—rising operating costs, inflation, individualistic stars and high salary demands, package show complications, war's damper and competition from other activities.

Exceptions have been taken to Equity rulings and Assn. of Theatrical Press Agents & Managers "abuses." Chief new problem—and one in which a showdown is expected sometime this fall between producers and the union—is the matter of ATPAM activity. Problem has had most producers steaming under their sportshirts, some even claiming it may ruin the whole strawhat industry.

These disclosures are result of VARIETY's fourth annual survey of the strawhat scene, based on questionnaires sent to about 20 representative hayloft operators.

Business was reported 25% up from last year at the Music Circus, Lambertville, N. J., and 20% ahead

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Judy Can Net 15G On % Via 2-a-Day Return to Palace

New York's Palace Theatre returns to two-a-day for the first time since 1933, starting Oct. 16 with Judy Garland booked to headline the first show. The Palace will be sold as of former days when the greats in show biz played that flagship of bigtime vaudeville. There will be no pix of any kind.

Miss Garland will be at the Palace for a four-week minimum with house scaled to gross between \$45,000 and \$50,000 at a \$3 or more top. If that take is reached, possibilities are that Miss Garland can walk off with about \$15,000 under a guarantee and percentage deal. Under these conditions, earnings will compare favorably with headlines working the full vaude complement of four shows or more daily. RKO hopes that Miss Garland's click will entice other top names to follow her into that house.

The Palace modus-operandi for this show will have Miss Garland

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'Not That Hard Up For A Buck,' Says Depinet; Not Reissuing 'Kane'

RKO will not take advantage of the recent publicity regarding the death of William Randolph Hearst to reissue "Citizen Kane," prexy Ned E. Depinet said yesterday (Tues.). "We're not that hard up for a buck," he explained.

"Kane" was made for RKO by Orson Welles in 1941. While its principal character is not identified as the late newspaper and mag publisher, similarities have caused the pic to be generally accepted as an "unauthorized" blog of Hearst.



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Gardner's Million \$ Bank Account Via Carib Life Proves Archie No Dope

Hollywood, Aug. 28.
"Hey, Duffy, I've got my million, how're you doing?"

Ed Gardner wasn't reading from an old "Taxman" script but leveling with the saion keeper. That he can write a check in seven figures is no idle boast—by his own admission—and if the old buzzard gets rough with him he'll buy him out, that's what Arch will do.

Gardner came by his first million ("I'm now working on my second") the hard way—like making an eight. After years of service on the kilocytes as writer, director, producer and comic, he seized opportunity by the forelock and the next thing he knew he was living like a millionaire in Puerto Rico. Somewhere between NBC and Bel Air he heard that our insular possession on the Caribbean was inviting outside industry to set up shop—tax free. Why not remote his radio show from there? he asked himself and answered in the affirmative.

That was two years ago and his accumulation of the world's goods passed the \$750,000 mark. At \$10,000 a week from Blatz and NBC he pocketed half and banked it on the island. With what he had added to what he got he could shout from his Puerto Rican retreat, "I got my million."

By the same standards of currency and the present tax bite, anyone else in these 48 states would have to earn \$2,500,000 to lay away \$700,000. Gardner's income is tax free because the U. S. government set it up that way. But he'll have to keep making pictures to enjoy the tax holiday, a followup to "The Man With My Face." Picture—(Continued on page 40)

'Oklahoma' Set For TV in Germany as Part Of Cultural Festival

Berlin, Aug. 28.

An estimated 1,000,000 Germans will see "Oklahoma" on television, under plans now being worked out by the U. S. Army, Economic Cooperation Administration and the German High Commissioner, to TV the German cultural festival.

Gen. Lemuel Mathewson, American commander in Berlin, last Sunday (26) telephoned Brig. Gen. David Sarnoff, RCA board chairman, at the latter's New York home to gain permission for the RCA video equipment, which has been operating at the recent Berlin youth rally, to remain in Germany to televise the cultural festival. Sarnoff, who was awakened from his sleep at the time, agreed. U. S. State Dept. is backing the "Oklahoma" troupe in Germany as a method of portraying the American way of life to German citizenry.

At a meeting yesterday (Mon.) among reps of the Army, ECA and the high commissioner's office, plans were launched to obtain clearance from the American Federation of Radio Artists, Equity and the American National Theatre and Academy (which worked out arrangements with the State Dept. for the touring "Oklahoma" troupe), as well as with British and French reps, for the televising. Funds will come from the Festival appropriation.

Armed Services Get Gov't 20% Tax Exemptions

Washington, Aug. 28.

Bill exempting members of the armed services in uniform from the 20% admissions tax on free tickets was signed last Friday (24) by President Truman.

Measure, however, does not exempt the servicemen from any local and state admissions taxes.

Pinza Negotiates 5-Year NBC Deal

NBC has negotiated a five-year contract with Ezio Pinza giving the web an exclusivity on his AM-TV services. Under terms of the deal, Pinza will be paid at the rate of \$5,000 per TV performance, with \$2,500 as his AM take. He tees Sept. 8 as emcee in kicking off the web's "All-Star Revue."

Contract inked by Pinza has an elasticity which will not commit him to a weekly TV stint, in order to permit him to fulfill his Metro pix commitments, concerts, etc. However, he's set to do his own weekly half-hour radio series, which will have a story line and which can be taped if necessary, and he's slated for a brace of appearances on the NBC Sunday "Big Show."

Door to the NBC contract was left open by Metro, which relinquished all TV rights to the singer in return for his renegotiating a pix deal. He'll probably do a TV show of his own (with guests) every six weeks, as well as guesting on the web's multiple star rotating shows. In addition, NBC has had discussions with Robert Montgomery whereby the latter would star Pinza on some of the "Lucky Strike Theatre" attractions.

Pinza-Cass Teaming Stalled

Hollywood, Aug. 28.

NBC's projected teaming of Ezio Pinza and Cass Daley for guestings on the net's top TV comedy shows has been temporarily stalled because of the comedienne's reluctance to do guest shots. She and her manager-husband, Frank Kinsella, are holding out for their own show.

Network's plan is to pair Pinza and Miss Daley with Milton Berle for a round of guestings on the Saturday and Sunday night comedy lineups. It is then hoped that a show of their own (Pinza and Miss Daley) would evolve from the experiment. NBC is confident that the teaming would achieve the success that resulted from he combination of Jimmy Durante and Helen Traubel.

KELLERMANN'S BIOPIC

Hollywood, Aug. 28.

Annette Kellermann's biopic starts roiling in December with Esther Williams in the yesteryear No. 1 mermaid's role.

Arthur Hornblow, Jr., produces from Everett Freeman's script. Latter did "Jim Thorpe" for Warners. Final title unset yet.



BOB MORRIS

During the past year he's sung more songs and emceed more shows on television than any other pop singer in the business. That covers a lot of territory but the record speaks for itself. We'd like to play it for you.

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Heap Big Dance Brings OK Gate To Gallup, N. M.

By NED ARMSTRONG

Gallup, N. M., Aug. 28.
Perhaps the neatest job in show business is done here in Gallup every year with the Big Dance.

The Big Dance goes by the fancy title of Inter-Tribal Indian Ceremonial, but is actually a unique amalgam of solid commercial show business, expert staging and—and this is the big and amazing "and"—authentic indigenous parts of American Indian dances and spectacles.

The Big Dance in Gallup has been going on regularly in mid-August for the past 30 years and a recent Saturday night's business broke all records, the turnstiles counting a paid reserved-seat house of 4,500, and a standing room attendance of 1,500. Since prices range from \$3 top to \$2 rear in the 4,500 seat grandstand, and standing room is \$1.50, the gross approaches \$14,250, which, for the

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Sonja Henie Who Made \$10,000,000 With Wirtz Exits After 16 Years

Chicago, Aug. 28.

Sonja Henie and Arthur M. Wirtz have ended a 16-year association which netted the former Olympic champion a reputed \$10,000,000. Miss Henie said she's tired of long tours and doesn't need the money. She said she'll do television shows and possibly an ice show in London.

Although the ice star retains an interest in the Cole Bros. Circus in which Wirtz is a major stockholder, latter claims she has no stock in the ice enterprise. "Hollywood Ice Revue," which has long been her starring vehicle.

Meanwhile Wirtz has signed Barbara Ann Scott to take over the Henie spot in the blades display. Wirtz has also signed Michael Kirby, Miss Henie's skating partner for many years. Miss Scott, also a former Olympic champ, will start

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MPLS. COMMENTATOR RESUMES PASTORATE

Minneapolis, Aug. 28.

John G. Simmons, WDGY commentator, has resigned from the radio station's staff to take over the pastorate of St. Matthew's Lutheran church, North Hollywood, Calif.

An ordained minister, Simmons gave up his St. Mark's United Lutheran church pulpit here two and a half years ago to enter politics and then joined the WDGY staff after his defeat for mayor. He deposited his ordination papers with high church officials who returned them to him when the call came from North Hollywood and he accepted.

Edinburgh Fest Tees Off in Tumult; Attack N.Y. Orch for U.S. Music Lack

By GORDON IRVING

Edinburgh, Aug. 28.

Renaldo, Carrillo Corral \$2,250 for Rodeo Dates

Hollywood, Aug. 28.

Rodeo dates have been set for Duncan Renaldo & Leo Carrillo, teamed in the "Cisco Kid" series. They'll open Friday (31) at Crosley Field, Cincinnati, for a four-day stand.

Team gets \$2,250 daily guarantee against a percentage for bringing "Cisco" and "Pancho" characters to the public.

Berle's 87G Tops Roxy Records

Milton Berle collects a record \$87,250 for his share of his two-weeker at the Roxy Theatre, N. Y., which ended last night (Tues.). His second week's share is expected to amount to \$41,500, which isn't too far below his initial session's haul of \$45,750. Gross during his run was \$272,000—\$144,000 for the first stanza and \$128,000 for the second. Out of his share Berle pays the rest of the cast, the most expensive item being Dagmar, who gets \$6,500 plus commissions on that amount.

Berle's deal called for \$30,000 guarantee plus 50% of the gate above \$112,500. On the second week, guarantee remained the same, but overages started at \$105,000.

Berle's take exceeds the earnings of Jack Benny, who played the house in 1947. Gross at that time hit a record at \$143,800. Danny Kaye grossed \$135,000 and Berle equaled the Kaye count in his previous stand at the Roxy in 1947.

JACK CARSON'S CLICK AT LONDON PALLADIUM

London, Aug. 28.

Jack Carson, supported by the Three Honey Bros., Marion Colby and Tommy Wells, unloaded an hour of comedy at the Palladium's new show, which opened yesterday (Mon.) to become a comedy hit at this house. Carson was forced into a begoff speech.

Other clicke U. S. acts included the Deep River Boys, making their third appearance here, who scored heavily with six tunes and two encores. Also had to make a speech before exiting.

Christine & Moll, a Spanish dance team who have been playing U. S. theatres and cafes for the past two years, went over tremendously in their Palladium preem. Others on the bill are Hall, Norman & Ladd, comedy musicians; Clifford Stanton, impressionist; The Rosinas, trapeze, and the Mongadors, jugglers.

Rosemary Clooney's Pic Tests Cap Hit Disk

Riding the crest of her click Columbia disk, "Come On-a-My House," Rosemary Clooney is breaking the jump en route to Hollywood screen tests at 20th-Fox, Paramount and Metro, under the aegis of her personal manager, Joe Shribman. After this weekend date at the Atlantic City Steel Pier, Miss Clooney plays the Thunderbird Hotel, Las Vegas, and then Hollywood.

Incidentally, her last week's Illinois State Fair date in Springfield, with Jack Benny, was "agented" by the comedienne's 17-year-old daughter, Joan, who is a Clooney record fan, although both girls have never met. Benny figured that if the kids go for the chirper, to that degree it was good showmanship to book a new voice with him.

Incidentally, "House" has gone 850,000 platters thus far and is figured to hit the "magic million" league for that gold disk which is the ultimate "Oscar" for disk best-sellers.

The 1951 International Festival of Music and Drama tees off here this week amid many linked-up headlines.

First, there was the threat of strike action by British musicians, because of proposed broadcasts by the New York Philharmonic not being arranged with Musicians Union consultation. This, happily, has breezed over, with the British union demanding future "full consultation."

Then there was the sudden death of Constant Lambert, composer and conductor. On Thursday (23) he would have been 46, the day on which he was due here to conduct performances of his new ballet "Tiresias" with the Sadler's Wells Ballet Co. at the Empire Theatre. His new work went on despite his passing.

Hasle Over N. Y. Philharmonic More excitement came when the New York Philharmonic's program here came under fire at a press confab. Main issue was the virtual absence of contemporary American music in their Edinburgh repertoire.

Conductor Bruno Walter, quick to the defense, said he wouldn't apologize. They would have had to spend too long in rehearsals for the sometimes difficult contemporary U. S. pieces, and this would have caused added expense.

Then Dimitri Mitropoulos, director of the New York orch, discussing the standard of present-day American music, said that U. S. composers had at last reached a standard comparable with that of

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Anti-Commie Campaign Vs. 'Red-Tainted' Films Flares Up in Ireland

Dublin, Aug. 28.

Cinema managers in Ireland have a new headache. Whenever they play a film which includes one of the stars listed in Myron C. Fagan's "Red Stars Over Hollywood," which has been widely circulated here, they are likely to get letters condemning them for giving "aid and comfort" to Reds in Catholic countries.

Playing of "Born Yesterday" here also produced letters declaring that the film was subtle propaganda for Communist party lines. A similar attack was made by religious weekly on film, but there was no comment on a revival of the same play being staged at the same time.

Theatre and Cinema Patrons' Assn., which was formerly an active letter-writing organization on this subject, has not been heard from recently, the letters coming from individuals. "City Lights" out on release also came in for a blast from letterwriters who objected to showing of film in view of Chaplin's political record. However, the picture has been doing record biz for four weeks past at Regal Rooms Cinema here. So far these incidents have not been reflected at the boxoffice, but Irish exhibs are watching the situation closely and maintaining contact with the clergy on official attitude on screenings.

VENICE FEST BRINGS OVERFLOW TOURIST BIZ

Venice, Aug. 21.

Venice tourist biz, usually given a considerable hypo by the current film and subsequent music and drama festivals, seems this year to be doing so well on its own that the added visitors have resulted in overcrowding of facilities. City and the Lido are swamped with newcomers of all classes.

Yank, French and Italian tourists lead the list, followed by Austrians, Germans and others. Hotel rooms in almost all price ranges are hard to come by. Two local tent cities, free to all who bring their own, are crowded with open-roaders.

Influx, reportedly superior to last year's Holy Year biz, is said to be due to the fact that the pilgrims had little time to spend on their way to Rome. In contrast, this year they're taking a good (and, in many cases, a second) look around:

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EARLY '51 B.O. RETURNS BULLISH

U. S. Seeks Top H'wood Exec to Run Reich Pix Biz as Offset to Reds

Hollywood, Aug. 28. The State Department is seeking an experienced film producer and administrator to spend a year or two in the American Zone of Germany and revitalize the Western Germany film industry and counteract Russian film propaganda coming out of the zone under Red influence, it was learned today.

The civilian Hollywoodite would be called upon to help Western Germany produce better films and to produce 30 propaganda films for the State Department. A high echelon film man is sought, since his influence will be needed to obtain much-needed help from Hollywood sources.

It was emphasized that better films from the Western Zone, to be shown in the American Zone, Central Europe, and other countries would make a potent voice in behalf of democracy.

Last week the State Department held a secret screening at Paramount studios of a Russian film of the 1950 East Berlin Youth Rally, especially staged to show the satellite nations the rosy conditions under Russian rule. The film, in color, ran for one hour and was attended by some 50 film executives, producers, writers, and directors of all studios. The department wanted expert reaction on the film and to stress the importance of combating such propaganda with better films from Western Germany.

It was pointed out that the need for such a film boss in Western Germany is just as critical as the need for Hollywood experts for the

5-Man Group to Conduct H'wood Hearings; Hope To End Probe With Session

Washington, Aug. 28. A five-man subcommittee of the House Un-American Activities Committee will conduct the hearings, which open in Hollywood Sept. 17, committee counsel Frank S. Tavenner announced last week. Tavenner added that "this will be the end of our Hollywood investigation. However, if the committee should develop new information that should be looked into, then, of course, we will have to follow it up."

Tavenner said the hearings would go for a week "or more." Members of the committee said the sessions would probably last from two to four weeks. While about 60 witnesses have been subpoenaed, not all of these will be called, it is expected. On the other hand there may be some witnesses who have not been notified thus far.

The subcommittee will include Rep. John S. Wood (D., Ga.), the chairman of the full committee; Donald L. Jackson (R., Cal.); Clyde Doyle (D., Cal.); Charles E. Potter (R., Mich.), and Francis E. Walter (R., Mich.).

DEPINET WANTS TO EXIT COMPO IN DEC.

Ned Depinet, RKO Pictures prexy, says he will bow out as president of the Council of Motion Picture Organizations when the board of directors holds its final meeting of the year, probably in December.

Depinet also said that he had been so busy with COMPO's "Movietime U.S.A." campaign and his own company affairs that he hasn't had a chance to appoint a nominating committee to select a slate of new officers for the organization.

Speaking of the manner in which enthusiasm and plans for the Movietime drive are snowballing in all parts of the country, the COMPO chief asserted that he hoped the campaign's success might change Arthur L. Mayer's intention to resign as executive vice-president.

Stern to Coast on Metro Holohan Yarn Confab

Mike Stern, European correspondent who broke the Maj. Wm. V. Holohan story in True mag, planned to the Coast yesterday (Tues.) to discuss pic sale of the yarn with Metro. It's understood that Metro gave Stern an advance for a 30-day option.

Stern, who headquarters in Rome for True and Fawcett Publications, will return there after Metro huddles. The expose of the OSS murder in True forced the Defense Dept. to break the story in the press the day before the mag hit the stands.

Johnston Advises Truman He'll Quit Govt.; Back to Pix

Washington, Aug. 28. Clinching reports that he will return to the Motion Picture Assn. of America in October, Eric Johnston has notified President Truman that he intends to leave his position as Economic Stabilizer and go back to the film industry.

Johnston is now on a nine-months' leave of absence without pay. While he has put in a full-time job for the Government, it is understood that he has constantly followed the progress of matters being handled by MPAA. He was particularly interested in the step-by-step progress of the recent negotiations in London, which resulted in a new, more favorable Anglo-American film deal.

For several months after Johnston moved in as top aide to mobilization topper Charles E. Wilson, there was considerable speculation whether he would go on to other posts in the government. One rumor was that President Truman intended to name him ambassador to a major country as a reward for his services.

Another was that he might enter politics in his home state of Washington. Recently VARIETY disclosed that he would not continue in Government work after completion of the leave of absence given him by MPAA.

Agnew Heads U.S. Salary Stabilization Board Over Pix, Radio-Video, Stage

Washington, Aug. 28. The Salary Stabilization Board today (Wed.) will name a three-man committee to make a two-month tour of the nation, conducting private hearings with employers and employees in the arts, including motion pictures, radio, television and the stage.

The committee will include Neil Agnew, former Paramount veepee; Philip F. Siff, formerly with Lehman Bros. and former member of the board of Selznick and United Artists; and Roy Hendrickson, ex-official of the Department of Agriculture.

The Salary Stabilization Board is concerned with the higher-bracket income groups, in contrast to the Wage Stabilization Board which handles unions and low-scale wage earners.

After two months on the road, the committee will return to Washington and present its findings to the board. There will be no public hearings. Persons in show business with salary problems may write Joseph B. Cooper, executive director of the Salary Stabilization Board, Washington 25, D. C.

CURRENT 4.6% DROP GUES TILT

Figures on gross income during early 1951 fiscal periods, available now for six companies, reveal film business down only 4.6% from the previous year. Since the latest of the reports filed does not go beyond the end of May, just when the present boom in theatre grosses started, the survey strongly hints that total income for major companies this year may well exceed that of 1950.

Going back further, a new study of gross revenue figures for eight companies, complete through 1950, also serves to pretty much confound the prophets of doom who recently have painted the industry as pauperized and on its death bed. Total gross for the eight companies in 1950 was \$878,096,000—larger than any year prior to war-inflated 1946.

The 1951 figures available to date are those filed by the companies with the Securities & Exchange Commission. They cover fiscal periods of varying length, since the film firms do not all start their bookkeeping years on the same date.

The companies whose figures are available to date and the fiscal

DOS 'Exploring' TV, 16m Release

David O. Selznick, in New York yesterday (Tues.), admitted he was "exploring" the idea of making his old pictures available to television. He is similarly "exploring," he said, the possibilities of the 16m market.

Producer declared he has not made up his mind yet as to what his future course regarding TV release will be, but said he was looking into any method that might add to the potential income of the numerous films he has made and owns.

Selznick arrived in New York Monday (27) on his way to Europe. He flies out today (Wed.) for the Venice Film Festival, where he'll make the "Golden Laurel Award," which he annually donates to films

National Boxoffice Survey

Cooler Weather Helps Biz; 'My Boy' Champ for 3d Consecutive Week; Disney 'Alice 2d, 'Show' 3d

Drop in temperatures in many principal cities is keeping film theatre trade in the upper brackets this stanza, although most exhibitors habitually do not look for an upbeat until Labor Day. Such up-trend promises to be vigorous this year, judging by the number of new, strong pictures just being launched this week.

"That's My Boy" (Par) is box-office champ for the third consecutive week, despite the pic being on holdover or extended-run in many key cities covered by VARIETY. The Martin-Lewis comedy is surprising many exhibs by its sustained strength.

"Alice in Wonderland" (RKO-Disney) is finishing second for third week in a row, it, too, displaying marked staying power. "Meet Me After Show" (20th), although just getting around extensively this session, is pushing up to third place. "Capt. Horatio Hornblower" (WB), third last week, is capturing fourth spot.

"Show Boat" (M-G), now largely finished with its bigger key first-runs, still is showing enough to win fifth money while "Iron Man" (U) is moving up to sixth position. "Ran All Ways" (UA), with a batch of new bookings, is pushing up to seventh. "Sirocco" (Col) will be eighth. "Cyranos" (UA), "Happy Go Lovely" (RKO), "Rich, Young, Pretty" (M-G) and "Mask of Avenger" (Col) round out the Golden Dozen in that sequence. "Belvedere Rings

Wall St. Reports Persist on That L. B. Mayer Yen for Republic Picts

Honor 3 Warners As 'Pioneers of the Year'

Harry M., Jack L., and Albert Warner will be honored as "Pioneers of the Year" at the annual dinner of the Motion Picture Pioneers in mid-November at the Waldorf-Astoria Hotel, N. Y.

Jack Cohn, president of the organization which is composed of founders and builders of the industry, reported that the Warner brothers are recipients of the 12th annual award by unanimous vote of the board of directors. It is the first time more than one individual has been honored by the Pioneers.

Moderate Action Being Mapped By Catholics Re Pix

Middle-of-the-road Catholics now are bending efforts to resolve differences between the film industry and outside organizations with which they're identified. With Joyce O'Hara, acting president of the Motion Picture Assn. of America, a key figure in the conciliation move, the Catholic laymen are out to avert any stringent action, such as unjustified picketing of certain films, which could reflect upon themselves or the film business.

The movement, which is being undertaken on an experimental basis for the time being, is aimed to prevent demonstrations by such outfits as the Catholic War Veterans when the latter feel a certain pic or screen performer is "objectionable" or suspect of 100% patriotism. It was recalled several months ago the CWV unit in New Jersey posted pickets outside theatres showing Charles Chaplin's re-issue of "City Lights." They objected to Chaplin on the allegation he was linked with Communism.

The middle-of-the-roads are

Louis B. Mayer and a couple of close business associates in N. Y. and on the Coast would like to acquire control of Republic, if two considerations can be worked out, Wall St. sources insisted this week.

Despite conflicting reports from Hollywood, it was firmly stated that Mayer would be willing to go along on a deal, if the terms are agreeable.

Whether the takeover will be consummated, is said to hinge upon (1) Rep prexy Herbert J. Yates' willingness to part with his controlling stock ownership, and (2) Yates' agreement to "fair terms."

Yates has never given any hint, however, that he'd be willing to sell. As far as can be learned, the Rep prexy has displayed no interest in selling control.

If the closely-knit Mayer group does succeed with a deal, it's figured the former Metro production topper would concern himself primarily with the lensing of only top-budget product. Other pix on the lot, including westerns and action films, would be in the charge of a subordinate.

Under the present thinking, the business end of the Rep operation would be handled by Mayer's part-

Life Sluffed 'Cheerful' Side of Pix, Sez Mayer; Mag Runs Strong Reply

Life mag "slipped a cog somewhere" in the "survey" of the film biz in its Aug. 13 issue, Arthur L. Mayer, exec v.p. of the Council of Motion Picture Organizations, writes in a letter that will appear in part in this week's issue of the publication. Declaring that he feels the mag has "done a real, if unintentional, disservice," Mayer then goes into a lengthy refutation of the Life facts and the angle it took.

Meantime, Andrew Heiskell, publisher of Life, expressed some surprise to VARIETY this week on the

Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC.
Harold Erichs, President
154 West 46th St. New York 19, N. Y.
Chicago 11
6311 Vuca Street
Washington 4
1292 National Press Building
Chicago 11
612 No. Michigan Ave.
London WC2
8 St. Martin's Pl., Trafalgar Sq.

SUBSCRIPTION		
Annual	\$10	Foreign \$11
Single Copies		25 Cents
ABEL GREEN, Editor		
Vol. 183		No. 12

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DAILY VARIETY
(Published in Hollywood by
Daily Variety, Inc.)
\$15 a Year; \$20 Foreign

States Climb Aboard Gravy Train As Quest for New Locations Goes On

While the Screen Extras Guild is squawking about film location units depriving members of work, and is seeking an equitable solution to the problem, a number of states are trying to chisel in on a lucrative racket enjoyed by Arizona, New Mexico, and Utah.

According to SEG rules, location units filming within 400 miles of Hollywood must use guild members. But in recent years the companies have been using locations beyond that range, employing local citizens for extras.

Because Arizona, New Mexico, and Utah are near Hollywood and all boast varied topography, good weather, perfect cloud formations, and other physical characteristics, the companies have concentrated the filming of westerns and spectacles in those three states. In addition, these states have made a big play to attract the film-makers.

Joseph Bursey of the New Mexico State Tourist Bureau spends all of his time plugging his state to the film companies. Prescott, Ariz., has one man assigned for the sole purpose of digging up locations in that state for the location units. States and local chamber of commerce in all three states make concentrated pitches to Hollywood producers, offering all forms of help, facilities, lodgings, employment of local extras, props, etc. Also the "big three" have had so much experience with location units, film companies are inclined to favor them.

Pander To H'wood
In Arizona, for example, the state chamber of commerce or employment bureau will aid companies to employ cowboys, Indians.

(Continued on page 16)

NLRB Decision Upholds SDG in Membership Drive Among Radio-TV Shows

Washington, Aug. 28. As far as the National Labor Relations Board is concerned, the Screen Directors Guild may continue to solicit members among directors of radio and TV shows. In an "administrative decision" which never mentions the Screen Directors Guild by name, the general counsel of NLRB, has upheld a decision of the board's regional director, who overruled a complaint filed apparently by TV Authority, which also is never mentioned by name.

Administrative decisions, for the information of the board and staffers, customarily omit names of the parties in cases. This particular issue is now terminated by NLRB.

Decision said in part: "A radio and television directors' union filed charges against a directors' guild. . . . The charge claimed the guild was an industrial organization which had interfered with employees. . . . and which had dominated the formation and administration of a unit of radio and television directors, assistant directors, floor managers and others employed by a broadcasting company. . . ."

NLRB general counsel said of the charges: "The general counsel sustained the action of the regional director on the ground that further proceedings were unwarranted, finding that although the individual members of the guild may act as employers when producing a motion picture, they are only such at the time so engaged and over the employees they then hire. The guild itself remains a labor organization. Since there is no specific evidence that the guild is the employer, or the agent of an employer, in the solicitation of employees, it appears that no violation occurred."

MITCHUM'S PAR BALLY

Robert Mitchum will make five personal appearances on the stage of the N. Y. Paramount today (Wed.) in connection with the opening of "His Kind of Woman" (RKO) in which he costars with Jane Russell.

It was Miss Russell's revealing appearance with Mitchum on an advertising poster that recently brought press reports from London that her neckline had been judged too brilliant for the British.

Reservation?

Hollywood, Aug. 28.

Art Cameron, Vancouver hotel clerk, did not realize that he was laying the foundation of a film career when he gave Bing Crosby the bum's rush a few months ago.

Now Art is an actor, playing a hotel clerk in "Son of Paleface" at Paramount. Bing's enemy was hired by Bing's friend, Bob Hope.

Wall St. Gambling On UPT-ABC Deal As FCC Delays

Uncertainty over approval by the Federal Communications Commission of the projected United Paramount Theatres-American Broadcasting Co. merger has slowed down Wall St. professionals in the complicated arbitrage activities in which they have been engaged with the stocks of the two companies. The arbitrage consisted of buying ABC shares for later conversion into UPT, if and when the merger is completed.

No game for amateurs, the operation is extremely complex and technical. Nevertheless, the way the Wall Streeters have it figured, it will give them UPT preferred at about \$11.40 per share. They estimate it will be worth at least \$17 or \$18 "without seasoning," and something more than that after it is on the market for a while. Thus, if everything works out as anticipated, the arbitrage operator is obviously in for a sweet profit.

Arbitrage specialists in major brokerage houses—who watch for such situations in all industries—were engaged in the UPT-ABC operation on a moderately large scale.

(Continued on page 55)

MOT 'Pacific' Pix Now Inked by 22 TV Stations

Washington, Aug. 28. "Crusade in the Pacific," new series of video films launched by March of Time, has already been pacted by 22 TV stations, with MOT figuring that another 40 to 60 will come in for the 26-week set of pictures.

First station to actually put this series on the air was WBNK, in Cleveland, which launched it Thursday (23), same night as MOT showed several of the episodes to an invitation press and brass hat audience in Washington.

"Crusade in the Pacific" reports on military and political developments in the Far East, from 1931 up to the present. Some of the sequences are from captured Japanese film and have never before been made available by the armed forces.

MOT's first series was "Crusade in Europe," which was carried over the ABC web. Network is now winding up the second video MOT, "March of Time Through the Years."

Babb to Rename 'Beauty'; 'Women Only' Angle Weak

Hollywood, Aug. 28. Following several test dates of Hallmark Production's "Secrets of Beauty," prexy Kroger Babb disclosed that a new tag and campaign would be set for the picture before its national release this fall.

"Beauty" was originally to be aimed at "women only" audiences. However, an analysis of the pre-release bookings convinced Babb that the title and sales policy would not attract sufficient women in the mature or middle-aged brackets.

Film is now slated to move into general distribution for mixed audiences under the label of "Why Men Leave Home." Some six weeks later Hallmark will also release its "The Best Is Yet to Come." Starring Ruth Warrick and Ginger Prince, it was formerly titled "One Too Many."

Ferrer's Europe Trek

Jose Ferrer and wife, actress Phyllis Hill, sail on the *Liberte* from N. Y. Sept. 7 for about three weeks in Paris and London.

They'll attend the opening of producer Stanley Kramer's "Cyrano de Bergerac," in which Ferrer stars, in both cities.

Russell Ad Art Too Sexy For Brit. Tho OK for U.S.; Bodice Raised 6 Inches

The Jane Russell art for advertising posters for RKO's "His Kind of Woman," which was reported turned down in England because it was too revealing, is the same art used in the U. S., where it also caused some raised eyebrows in the trade. However, the Motion Picture Assn. of America had okayed it for American viewers.

British Board of Film Vendors has ordered the top of Miss Russell's dress raised six inches to diminish the "cleavage." Change of the line, "The Hottest Combination Ever," to "The Greatest Combination Ever," was also ordered. RKO officials declared that the revision was an "ordinary" procedure followed in the advertising and exploitation of all U. S. films in England. Same thing is true in other foreign countries, they pointed out, explaining that the same photographs and painting used in U. S. ads, posters and 24-sheets, along with examples of how they were used in this country, are sent to each country to be used in the manner best suited for each situation.

Trade observers recall the battle that RKO topper Howard Hughes had with the MPAA several years ago over the advertising of Miss Russell's initial picture, "The Outlaw," which resulted in Hughes filing a triple-damage, anti-trust action against the association. Some observers explain that frequently the advertising departments of film companies will go as far as possible in designing sexy art, then sweat it out with the MPAA, and revise as little as possible and still retain what they consider the best selling angle.

The British action is reminiscent of another "cleavage" problem of several years ago, but with reverse "censorship." The MPAA argued that Margaret Lockwood's neckline in "The Wicked Lady," a British film, was too revealing for American consumption. Consequently, these scenes were re-filmed before the picture was released in the U. S.

ELMAN GETS CHI RIGHTS TO 'VOLCANO' IN SUIT

Chicago, Aug. 28. Breach of contract suit between Henri Elman Enterprises and Motion Picture Sales Corp. was partially ironed out last week, when MPSC agreed to give distribution rights to William Dieterle's import, "Volcano," to Elman in the Chicago area. United Artists will handle distribution elsewhere in this country.

Elman spokesman said its damage suit against MPSC will still be pending, however. Elman outfit contends the Neil Agnew-Charles Casanave firm had reneged on its contract to give Elman five-year distrib rights on MPSC product.

SAG Asks Taft-Hartley Change to Balk Casuals

Hollywood, Aug. 28. John Dales, Jr., and Richard Carlson planned to Washington to represent the Screen Actors Guild in an appeal for a modification of the Taft-Hartley Act, insofar as requirement to join the union is concerned. Although the Guild has a legal union shop contract under the law, a newcomer to films is not required to join the Guild until 30 days after his first day's work. Under this provision, thousands of casuals are taking jobs away from professional actors.

Roy M. Brewer, international representative of IATSE, also flew to Washington for the same Senate hearing.

N. Y. to Europe

Lola Albright
Irving Allen
Linda Darnell
Albert Sharpe
Martha King

Film Stocks Get Plug

Film stocks came in for an unexpected plug in the New York World-Telegram & Sun last week. It was contained in a feature story by financial writer Arthur Gorman. He was writing on investment analysts, how they work and what makes them "experts." Interviewing Harry I. Frankard, 2d, of the investment management firm of Lord, Abbott & Co., which directs the trading of large mutual trusts, Gorman wrote:

"One illustration proffered to show the difference between the 'naive' investor and the specialist will serve to sum it all up. The firm has recently been buying motion picture shares. Some 'naive' investor wrote in to say, in effect: 'What's the matter with you guys? Don't you know the movies are being forced into the discard by television?'"

"The answer," said Mr. Frankard, "is that 'they didn't know what we knew. It was our belief motion picture shares were being oversold on just that notion that the movies are headed for the junk heap. We figured X company shares at the price were a bargain. There's no common stock that isn't a good buy at some price and none that isn't a bad buy at some other price.'"

Fun's Fun-But You Can't Collect Unemployment Benefits For It

Hollywood, Aug. 28.

Screenwriters slipping out of town to woo the muse in some recreational rendezvous are making sure they pack their typewriters these days, as a result of a ruling of the California Unemployment Insurance Appeals Board. Unimpressed by the age-old theory that creative genius frequently needs a change of scenery in order to function properly, the board has ruled that fun and jobless benefits don't mix.

No longer, apparently, will a writer be able to claim that a brook will help produce a book—or that a study of the various methods of making eight the hard way, is conducive to turning out a more authoritative script dealing with gambling.

Ruling came in the case of Mrs. Czeni Ormonde Heinemann, who maintained that she was available for work through her agents, even though she happened to be spending some time on a farm with her son in Idaho. She said she was preparing a script on the Pacific Northwest for submission to producers.

Mrs. Heinemann's appeal painted (Continued on page 14)

N. Y. to L. A.

Barney Balaban
Earl Blackwell
Arthur Blake
George Brandt
Rosemary Clooney
Ruth Cosgrove
Andrew Cruickshank
Kenny Delmar
Margaret Ettinger
Ellen Fenwick
Judy Holliday
Jack Linder
James Michener
Mitch Miller
Louella O. Parsons
Mary Pickford
William Pine
Ralph Riggs
Everett Riskin
Joe Shribman
Mike Stern
Robert Strauss

L. A. to N. Y.

Irving Allen
Judith Anderson
Warner Anderson
James Basevi
L. Bush-Fekete
Eddie Cantor
Ed Cashman
Montgomery Clift
Andre De Toth
Irene Dunne
Irving Elman
Nanette Fabray
Fred F. Finklehoffe
Farley Granger
Janet Grant
Jat Hitchcock
Howard Horowitz
Nat Holt
Joseph M. Hyman
Seaman Jacobs
Victor Jory
Arthur B. Krim
Burt Lane
Roddy McDowall
Edmond O'Brien
Otto Preminger
Vincent Price
Ginger Rogers
Hal Rossen
Ann Sothern
John Springer
Dave Tebet
Forrest Tucker
David Tyrell
Linn Unkfer
Philip A. Waxman
Meredith Willson
Shelley Winters

Sameniegos Not Buying Out Dada's Mex Film Co.

Mexico City, Aug. 28. Reported sale of Jorge M. Dada, independent distributing company here, to Gustavo Sameniegos, former Columbia Pix assistant manager, has been denied by Dada. Dada, who established this film outfit here in 1912, stated that he never planned to sell out, and will continue in full control of the company which distributes European and U. S. pix.

Sameniegos is now manager at Dada, which was unusually successful here with its recent pic, "Apocalipsis" in first-runs here.

Europe to N. Y.

Herbert Barrett
Daniel Blum
Rudolf Bing
Igor Cassini
Wolfe Cohen
Henri Diamant-Berger
Marjorie Gateson
Fanny Holtzmann
P. W. (Bill) Manchester
Molly Mandaville
Charles Nolte
Cornelius Vanderbilt, Jr.
Herbert J. Yates

ACCENTUATING THE NEGATIVE

Brit. Producers Won't Slant for U.S. Market Since TV Is Glad to Get 'Em

Popularity of British pix on U. S. tele stations has completely revised the thinking of English producers regarding the American market. They're now understood refusing to make any concessions to potential Yank theatre audiences in their production planning on any but their biggest pix.

Producers, led by J. Arthur Rank and Sir Alexander Korda, have reportedly come to the conclusion that their best hope for profits lies in (a) aiming strictly for the British home market and (b) selling their lesser pix directly to American TV distributors.

They have arrived at the belief that slanting product for the Yank market, as they started to do in the early postwar years, leads to nothing but deficits on both sides of the Atlantic. It detracts from the value for the home territory and it still fails to dent the American theatre market.

Fortunately, the English film-makers have discovered, either American tele audiences are more willing to accept British pix in a strictly British idiom, or TV stations are so hungry for film product that they're not fussy. In any case, the British theatre-U. S. tele parlay has been found to be profitable for those pix on which budgets are held to a minimum.

One of the difficulties Rank, Korda and other London film-makers faced in trying to crack the U. S. market after the war, was that these attempts cost extra money in a variety of ways. First was the diminution of home market.

(Continued on page 14)

Modern Museum, N.Y., Sets 12-Week Cycle of Pix On Films and Film-Making

Twelve-week cycle of pix about films, film-makers and film-making is being prepared by the Museum of Modern Art, N. Y., for late 1952. It will be labeled "Through the Looking Glass" and start with "A Vitagraph Romance," a two-reeler dating back to 1913.

Among the pix which will be shown are "Sunset Boulevard," "A Star Is Born," "Merton of the Movies," the March of Time's 1939 subject, "Movies March On," and the series of industry public relations shorts made a couple years ago to show the tasks of directors, producers, set designers, cameramen and other Hollywood workers.

The cycle is being assembled by Richard Griffith, assistant curator of the Museum's film library. He is now seeking permission from Douglas Fairbanks, Jr., Colleen Moore, Gloria Swanson and others for use of footage they own on parties and other informal occasions in Hollywood. These pix were not made for public viewing, but just for insiders "amusement." Much of the footage was shot with 16mm cameras.

Among the latter is a two-reeler, "The Private Life of Rudolph Valentino," made at a party at Valentino's home. In it, the actor did a mock love scene with Pola Negri. It belongs to Manuel Roach, Mexican film man, who shot it in the '20s when he was Mexican consul in Los Angeles and married to Agnes Ayres.

Griffith is planning "Through the Looking Glass" to follow an Ernst Lubitch festival. Latter will comprise a series of pix made by the director and will commemorate the fifth anniversary of his death.

120G Talent Piracy Suit Filed Against Agent-Rose

Los Angeles, Aug. 28. Helen Ainsworth, Hollywood agent, filed suit for \$120,000 in Superior Court against Harold Rose, charging him with inducing Corinne Calvet to break her agency contract.

Plaintiff asks \$20,000 compensation, and \$100,000 punitive damages.

A 'Rose' Is a 'Rose'

"Broadway Rose"—modern version—may finally make the Hollywood grade. Columbia has registered the title with the Motion Picture Assn. of America.

It won't be "Rose's" first trip to the screen, however. Metro released a pic under that label in 1922.

UA's 500G Debt For EL Buy May Stall 'Black Ink' This Yr.

United Artists' indebtedness to Pathe Industries of \$500,000, representing the purchase price for its subsid, Eagle Lion Classics, may affect UA's chances of winding up the current year in the black, distribut spokesmen said this week.

Important angle is that if the company does show a profit over the 32-week range, 50% of the stock now held in trust will become directly owned by proxy Arthur B. Krim and his associates in the operation.

It was pointed out the \$500,000 is not due for three years from last March, which was the time UA acquired ELC. However, if a year-to-year breakdown were required, meaning a charge of one-third, or \$166,500 for each of the three years, that item clearly would impair chances of lifting the distribut out of the red in this first year.

This is mainly an accounting problem, but it's believed the debt to Pathe will not figure into the profits-loss statement for this year at all, and that it will be a consideration only upon the three-year maturity.

While the UA toppers are elated with the financial progress the company has been making, showing a profit for each of the past 12 weeks, they're still not certain the full year's operation will wind up on the profit side of the ledger.

Losses of the early part of the year still are to be overcome. And, as one exec put it, the months ahead are going to be "tough."

Deal with co-owners Mary Pickford and Charles Chaplin provided for acquisition of 50% ownership by Krim and his partners, in the event a profit is shown in any of the first three years with them at the helm of management.

New UA Payoff System To Delay Producers, Though They'll Likely Go Along

United Artists has notified all producers releasing through the company, or their business reps, that in the future the indies will receive checks covering their share of film rentals at the rate of one per month, rather than the once-a-week settlement which has prevailed traditionally.

Company runs about two to three weeks behind in squaring accounts with the producers. Settlement on Aug. 31, for example, might cover income chalked up during the week ended Aug. 18. Average UA distribution deal gives the producer about 70% of the revenue from theatres after deduction of costs.

Switch simply means the producer will wait much longer for the payoff. A couple of reps claim their pacts with UA direct that settlements be made on the weekly basis, but they are inclined to go along on the new payoff system.

Distribut claims the change was made to cut down on the costs and complexities of its bookkeeping.

SUCCESS STORIES IN EARLY BUYERS

Acquisition of negatives of old—and not so old—pix has taken on a new emphasis in the past few weeks, with disclosures that they have become keystones of a number of personal fortunes during the past few years. Their value for television, of course, is what has put the new spotlight on these rights, but at least some of the coin derived from them has also come from theatrical reissues.

Most startling of the success stories of those who had the vision to pick up old negatives before prices zoomed, is probably that of Eliot Hyman, who, with some borrowed backing, established Teinvest, a corporation for buying up rights, about four years ago. He recently sold his entire interest in the company and its subsidis for almost \$1,250,000 after paying off his backers.

Hyman owned more than 500 negatives. He disposed of them to the new outfit recently organized by Matty Fox—Motion Pictures for Television, Inc. As part of the deal, Hyman signed on as proxy of Fox's firm under a fat, long-term employment contract.

Another success story is that of Irvin Shapiro, foreign film distribut, who began to acquire negatives about three years ago. He set up Film Equities Corp. for the purpose. It and affiliated companies are now distributing the pix to TV and are showing heavy profits, as well as having appreciated the value of PE's investment many times.

Still another farsighted buyer was Joseph Auerbach, Czech refugee who came to the U. S. in 1941 after running the Elekta Studios in Prague. He bought up negatives or arranged loans to the owners for an interest in them. Most spectacular of the latter type.

(Continued on page 16)

'Birth of Nation' Hitting Texas Ozoners; Brother Of H. B. Walthall as Exhib

Dallas, Aug. 28. "The Birth of a Nation" has arrived at the ozoners. The epic is to open here at the Lone Star Drive-In Sept. 2. Wallace Walthall, brother of the pic's "Little Colonel," the late Henry B. Walthall, is scheduled to address the patrons through the loudspeaker system to the autos.

The first drive-in showing was held early this month in Uvalde with Walthall also attending. Following the showing, he was the guest of former Vice-President John Nance Garner.

Walthall is a veteran film salesman and district official in the local office of National Screen Service. He acquired territorial rights to the film and has been actively engaged in showing it.

GOLDING NAMED AD-PUB DIRECTOR FOR GOLDWYN

David Golding, who resigned last month as 20th-Fox publicity manager, has been named ad-pub director for Samuel Goldwyn Productions, proxy James A. Mulvey announced in N. Y. yesterday (Tues.). He succeeds Sidney Garfield, who on Sept. 10 switches to Columbia Broadcasting System where he'll serve as director of exploitation for the radio network.

In the new spot, Golding will have full rein over the department, both in N. Y. and on the Coast. Martin S. Davis will continue as assistant ad-pub director.

During World War II, Golding was managing editor of the Mediterranean edition of Stars & Stripes. He was Goldwyn's press rep in England in 1946-47 and a year later became press liaison for Sir Alexander Korda's London Films. He went to the 20th publicity post in N. Y. in 1949.

Increased Fee No Bar to Theatre TV; All Exhibs Pact for Sept. 12 Fight

Warm Shelter

Noel Meadow, foreign film distribut and publicity man, has adopted a new slogan for his letterhead. Obviously a reference to the white specks caused by interference on TV screens and popularly known as "snow," Meadow's snapper reads:

"Come In Out Of the 'Snow' See a Movie."

First-Run Pattern Changing in N.Y.; 'Vadis' Deal Latest

Further changes from N. Y.'s traditional pattern of first-run bookings, and consequently circuit deals, are in prospect, with the disclosure by Metro that it's set with a simultaneous run of "Quo Vadis" at the Astor and Capitol Theatres beginning in November.

This clearly means at least one of the two important outlets will be unavailable to other distributs, for some time, forcing them to scramble elsewhere for showcase runs. Even Metro, affiliated with the Cap, will find it necessary with its other product, which normally would go to that house, to shop for another spot.

In recent months, distributs increasingly have been breaking away from their customary accounts—Paramount selling away from the Par Theatre, for example—in an all-out effort to obtain better deals. This has resulted in stepped-up competition among all the distributs for top showcasing of their important pix.

Similarly, first-run ops are engaged in a sharper rivalry, vigorously bidding for the top product. New example of this is the Par deal with the Astor for "Here Comes the Groom." It's reported the house is guaranteeing a minimum rental of \$75,000 for the pic, which follows the current "Jim Thorpe—All American" (WB).

"Vadis," bowing at the conclusion of "Groom," will play on a reserved-seat, two-a-day basis at

(Continued on page 18)

Metro Two-House 'Vadis' Premiere Recalls 'GWTW' Setup; May Better Gross

Disclosure that Metro's "Quo Vadis" will preem at the Capitol and Victoria Theatres, N. Y., for simultaneous runs beginning in October, recalled the same distribut's experience with David O. Selznick's "Gone With the Wind," which played the same two houses in 1940. "GWTW," according to the records, racked up a dual theatre gross of \$1,264,000.

That was at a time when N. Y. first-run business was well below the present level. Example of this is that Radio City Music Hall, back in '40, experienced some weeks when about \$50,000 was taken in, as compared with today's average take of substantially over \$100,000.

GWTW ran 11 weeks at the Cap for total revenue of \$715,000. Film played on a continuous basis, with admissions ranging from 75c to \$1.65. The Selznick production went 43 weeks at the Astor for a gross of \$349,000. This was a roadshow operation with tix scaled to a \$2.20 top.

It's expected the price range will be similar for Vadis." On the basis of the "GWTW" combined take of \$1,264,000—when business generally was short of the current mark—"Vadis" is expected to exceed that figure.

Despite increase of the fee to 75c per seat for the Ray Robinson-Randy Turpin fight Sept. 12, all theatre television exhibitors to whom the fight will be available have pacted to carry it. Several of them, however, have nixed the proposal that they boost their ticket tabs for the event to \$2.

Fight is to be staged at the Polo Grounds, N. Y., which automatically excludes the six New York houses equipped for big-screen video to pick up the event. It's expected, though, that at least six theatres will tie in to the theatre TV network for the first time, to provide a circuit at least as large, and possibly larger, than any yet linked for a fight. Highest previous number was the 15 which carried the Joe Louis-Jimmy Blinov bout several weeks ago, and that number included the N. Y. houses.

Since the Louis-Blinov match, installations have been completed in three new theatres in the cities along the eastern seaboard which previously carried fights. (These include one Paramount and two RCA big-screen units.) In addition, two or three cities which have never been able to carry the bouts previously because the telephone company's coaxial cable was unavailable, may be linked to the network for the Robinson-Turpin fight.

American Telephone & Telegraph is reportedly making every endeavor to expand the network as fast as possible, and may hook Minneapolis, St. Louis and Boston to the cable for the first time. Because of Turpin's surprise win over Robinson when they fought in England last June, exhibs are convinced that the fight will be one of the hottest boxoffice lures they've been able to offer yet via their big-screen equipment.

Hughes Preps Sudden L.A. 'Woman' Release; Unusual 3-House, 3-Circuit Unit

Hollywood, Aug. 28. Deciding on immediate local release for "His Kind of Woman," Howard Hughes arranged for a special three house unit for the opening Friday (31). Pic bows locally at the Orpheum, Hawaii, and El Rey, with total seating capacity of 4,180. Orpheum, a 2,213-seater, dark several months due to product lack, rekindles for the engagement. Sherrill Corwin, the operator, plans to keep the house open on a permanent basis henceforth.

Tieup is decidedly unusual for a first-run operation locally, since each house is controlled by a different circuit. Orpheum is under Corwin's Metropolitan Theatres, the Hawaii is a Galston & Sutton house, and El Rey is Fox West Coast. Combo "as set up with startling suddenness when Hughes decided against waiting several weeks for the RKO Hillstreet and Pantages to be available. More than \$25,000 will be apent in advertising the local getaway.

Court Orders L.A. Distrib Out of Rental Biz 5 Years

Los Angeles, Aug. 28. A distributor of 16mm films last week was ordered by Federal Judge James M. Carter to stay out of the rental business for five years. Affected by the court decree is Eugene A. Balcom, who recently pleaded nolo contendere (no defense) to charges that he illegally rented prints of Paramount's "Connecticut Yankee" and Disney's "Cinderella."

Judge Carter also imposed a suspended sentence upon Balcom and placed him on five years' probation. Conviction marked the distribut's second brush with the law for copyright infringement. Last year he was fined \$100 by Federal Judge Peirson M. Hall for wrongfully renting a print of Metro's "Harvey Girls."

An American in Paris (SONGS-COLOR)

Gene Kelly starred in Gershwin cavalcade for sock grosses.

Metro release of Arthur Freed production. Stars Gene Kelly, Leslie Caron; features Oscar Levant, Georges Guetary, Nina Foch. Directed by Vincente Minnelli. Original and screenplay by Alan Jay Lerner; songs, George and Ira Gershwin; choreography, Kelly; camera (Technicolor), Alfred Gilks (with ballet lensed by John Alton); sets, Edwin B. Willis; Keogh Gleason, musical direction. Johnny Green, Saul Chaplin; special effects, Warren Newcombe. Irving G. Ries. Previewed Aug. 14, '51. Running time, 113 mins.

Gene Kelly, Oscar Levant, Nina Foch, and a pair of bright newcomers (Leslie Caron and Georges Guetary) against a cavalcade of George and Ira Gershwin's music. While it may not achieve quite the record runs racked up this season by M-G's "Great Caruso" and "Show Boat," it will tag right behind them to help widen that new exhibitor smile even more.

Kelly is the picture's top star and rates every inch of his billing. His diversified dancing is great as ever and his thesping is standout. But he reveals new talents in this one with his choreography. There's a lengthy ballet to the film's title song for the finale, which is a masterpiece of design, lighting, costumes and color photography. It's a unique blending of classical and modern dance with vaude-style tapping, which will undoubtedly trailblaze new terp techniques for Hollywood musicals. British-made "Red Shoes" and "Tales of Hoffmann," of course, have initiated American art house patrons to such work but this one will hit the mass audience—and it's going to hold 'em completely entranced.

In Miss Caron and Guetary, Metro has two potential starring possibilities who underscore that studio's new stress on new faces. Miss Caron is a beautiful, ill-some number with an attractively pert personality and plenty of s.a. She scores neatly with her thesping, particularly in the appealing love scenes with Kelly, and displays standout dancing ability. Guetary is better known in Europe for his legit and nitery work, although co-starred on Broadway last year with Nanette Fabray in "Arms and the Man," and demonstrates a socko musicomedy tenor and okay acting talents. He's cast neatly as the older man whom Miss Caron almost marries out of gratitude, and it's a surefire role for his intro to films. (Metro, incidentally, offered the role originally to Maurice Chevalier but the latter nixed it—which is a good break for Guetary.)

Story and screenplay by Alan Jay Lerner is a sprightly yarn about an American GI (Kelly) who stayed on in Paris after the war to further his art study. While Gershwin wrote his "American in Paris" suite on the basis of his own experiences in that city, the film is not a biopic of him and thus is in no way reminiscent of Warner's 1947 "Rhapsody in Blue," which starred Robert Alda as the composer. In fact, "Rhapsody" is the only major Gershwin number not played in the film. Levant, in "American," plays an impoverished American concert pianist, but only by the farthest stretch of the imagination could he be thought of in terms of Gershwin. While he naturally scores with his pianistic, especially "Concerto in F," he has a straight comedy role—and makes

Film picks up Kelly as the happy-go-lucky Yank, who's the fave of the nabe in his poor Montmartre quarters. Miss Foch, as a wealthy American playgal, "discovers" his art talents and takes him on as her protegee to add him to her retinue of lovers. Kelly accepts the idea warily but then meets and falls for Miss Caron. She's a poor gal who is getting ready to marry Guetary, a music-hall star, because he saved her from the Nazis during the war. At the colorful Beaux Arts ball, she tells Kelly about her impending wedding, which sets the scene for the big ballet (a depiction in Kelly's mind, told in terms of famous French paintings, of his doleful situation). Guetary, however, naturally discovers the true situation and bows out of the scene for a happy ending. Story is heightened by some fine characterizations by each member of the cast and Lerner's hep dialog and situations.

Gershwin's music gets boffo treatment throughout. While some 10 songs get special handling, true Gershwin fans will recognize strains of most of his other tunes

in the background score. With the ballet finale, as well as the picture's innate color, providing top production values, producer Arthur Freed has wisely included only one other major production number—Guetary's rendition of "Stairway to Paradise" on a musical stage, complete with the femme line and lush sets and costuming. But the other tunes are each excellently projected.

Standout is Kelly's song-and-dance on "I Got Rhythm," in which he's joined by a wonderfully animated group of French moppets; "Embraceable You," which serves to introduce Miss Caron's terp talents in highly imaginative style; "By Strauss," an engaging song-and-dance by Kelly, Guetary and Levant; "Tra-La-La," done by Kelly and Levant; "Swonderful," which again projects Kelly and Guetary for top results, and "Our Love Is Here to Stay," appealingly danced by Kelly and Miss Caron. And then, of course, there's Levant's fine solo on the "Concerto" and the terrific "American in Paris" ballet.

Full credit goes to director Vincente Minnelli for his meritorious pacing of the story and the sharp way he reins his cast. Production credits lined up by Freed contribute as much to the film's overall quality as any other factor. Alfred Gilks' Technicolor camera supervision is tops, and the ballet, specially lensed by John Alton and costumed by Irene Sharaf, is a masterpiece. Musical direction by Johnny Green and Saul Chaplin, the art work, sets, other costumes by Orry-Kelly and Walter Plunkett and all else involved contribute to make this a great boxoffice film.

Stat.

Angels in the Outfield

Fine b.o. outlook for this rip-roaring comedy-fantasy, starring Paul Douglas, Janet Leigh.

Hollywood, Aug. 23. Metro release of Clarence Brown production. Stars Paul Douglas, Janet Leigh; features Keenan Wynn, Lewis Stone, Spring Byington, Bruce Bennett, Donna Corcoran. Directed by Clarence Brown. Screenplay, Dorothy Kingsley and George Wells; based on story by Richard Conlin; camera, Paul C. Vogel; editor, Robert J. Kern; music score, Daniele Amfitheof. Tradeshow Aug. 22, '51. Running time, 99 mins.

Guffy McGovern Paul Douglas
Janet Leigh Janet Leigh
Fred Bayler Keenan Wynn
Bridget White Donna Corcoran
Arnold P. Hagood Lewis Stone
Sister Edwilda Spring Byington
Saul Hellman Bruce Bennett
Timothy Durney Marvin Kaplan
Sister Veronica Ellen Corby
Dave Rothberg Jeff Richards
Reynolds John Galloway
Rube Ronson Don Haggerty
Tony Minelli Paul Salata
Chuck Fred Graham
Bill Baxter John McKee
Patrick J. Finley Patrick J. Molyneux

"Angels in the Outfield" bids fair to be one of the year's top grosses. It has great popular appeal for everyone, distaffers included, and these latter, despite its baseball theme, by dint of Janet Leigh's portrayal of a newspaper gal who reports on the national pastime "from the woman's angle." Since plans are to release "Angels" just before and during the World Series, chances for an immediate mop-up by Metro and every exhibitor are sharp.

Sighs of self-approval that have been leaking out of Leo's lair are more than justified by this picture. It has so many points to recommend it, reviewers will be at a loss where to start. First and foremost from the fans' standpoint, probably, is the film bow of little Donna Corcoran. Moppet has been heralded as "another Shirley Temple," and she lives up to the billing. Stardom is a cinch for the child from this point on.

Great credit, of course, goes to producer-director Clarence Brown. He has carved a tremendously satisfying filmization from a script by Dorothy Kingsley and George Wells that, from every evidence, could have gone completely haywire if handled clumsily, dealing as it does with fantasy. Religious angle also presented a delicate situation, but Brown has handled it all masterfully.

Pivotal character is Paul Douglas, who plays a Muggsy McGraw type multiplied by five—one of the most tyrannical, blasphemous managers in the history of baseball. His team is in seventh place and is headed into the sub-basement when somebody unknown to Douglas intercedes with the Angel Gabriel. A voice tells Douglas to look for a miracle in the third inning of a crucial game.

Miss Leigh's paper, the Pittsburgh Messenger, prints her interview with a little orphan girl who swears she has seen angels standing alongside the men of Douglas' team, helping them win. Douglas, accidentally conked by a line drive, admits to the press that the angels are helping him. This brings on an investigation into his sanity by the

baseball commissioner. But the Heavenly Choir pulls Douglas through to the pennant, Miss Leigh, an adopted orphan and the realization that there are more important things in life than winning baseball games.

Douglas is perfect as the brawler reformed by a little girl's prayers. Never has he been so strictly-from-Runyon. Scenes in which he bellows at the team and the umpire while the soundtrack crackles with an insane gibberish, are among the most hilarious of a howl-filled film. Miss Leigh foils cleverly. Miss Corcoran plays the orphan, of course, and there will be plenty more important parts for the wide-eyed, lovable tot.

Keenan Wynn as a venomous sports announcer out to get Douglas' job is a delight throughout, as are Spring Byington and Ellen Corby as nuns with a yen for baseball. Other fine contributions are chalked up by Bruce Bennett as a vet pitcher, Lewis Stone as the commissioner and Marvin Kaplan as the obituary writer on Miss Leigh's paper. There are also "surprise" appearances by Joe DiMaggio, Ty Cobb, Harry Ruby and Bing Crosby.

Richard Conlin wrote the original, and the Kingsley-Wells script team hasn't missed a bet in stringing it out with memorable dialog—not the least being some wonderful throwaway lines about the cause of Douglas' cussedness: a girl in Minneapolis, where he played third base in the minors, who walked out on him and married the shortstop.

Paul C. Vogel's photography threads the footage with exciting shots of actual games, backgrounded by the Pittsburgh Pirates' own grounds and dolled up with fine effects by A. Arnold Gillespie and Warren Newcombe and montages by Peter Balibusch. Tops too are Daniele Amfitheof's score, the Cedric Gibbons-Edward Cartogano art direction, and editing by Robert J. Kern.

Submarine Command

Moderately interesting but overdrawn.

Paramount release of Joseph Siström production. Stars William Holden, Nancy Olson, William Bendix; features Don Taylor, Arthur Franz, Darryl Hickman, Peggy Webber, Moroni Olsen, Jack Gregson, Jack Kelly, Don Dunning, Jerry Prie, Charles Meredith, Philip Van Zandt. Directed by John Farrow. Story and screenplay, Jonathan Latimer. Camera, Lionel Lindon; editor, Eda Warren; music, David Butolph. Previewed Aug. 22, N.Y. Running time, 97 mins.

Commander White William Holden
Carol Nancy Olson
C.P.O. Boyer William Bendix
Lt. Commander Morris Don Taylor
Lt. Carlson Arthur Franz
Ensign Wheelwright Darryl Hickman
Mrs. Alice Rice Peggy Webber
Rear Admiral Rice Moroni Olsen
Commander Rice Jack Gregson
Lt. Barton Kelly Jack Kelly
Quartermaster Perkins Don Dunning
Sergeant Gentry Jerry Prie
Admiral Tobias Charles Meredith
Gavin Philip Van Zandt

A moderately agreeable entertainment, "Submarine Patrol" is smooth, production-wise, and offers plausible and basically sound story material. But the plot development tends to slowness, and appears insufficiently rounded out to warrant so much footage (87 mins.).

While the pace might have been quickened, there are some redeeming factors. As the story goes, it takes a while to bridge the gap between World War II and the Korean conflict. But the taut staging of the latter, via a couple of neatly-presented forays on Communist soil for purposes of sabotage, almost compensates for the film's weak spots.

Incidentally, a consideration in the pic's saleability is the fact it does cover both the last global fracas and the battle in Korea. This angle clearly has exploitation possibilities. Otherwise, the film shapes as a fairish money-maker mainly grooved for programmer spots.

John Farrow's direction, probably along with the Jonathan Latimer screenplay, both suggest the story could have been told in less time. Other than this, Farrow's turn-calling is clean and clear. Joseph Siström's production appears widened in scope through the use of some documenting on Navy operations, including the reactivation of the moth-ball fleet to meet present-day exigencies, such as Korea.

William Holden fits in nicely. He's a naval officer who orders a dive of his submarine as a successful means of saving it from attack, although causing loss of the skipper who had been machine-gunned topside. Misgivings over this action cause him much mental unrest later.

Nancy Olson, as Holden's romantic vis-a-vis, convinces in her effort to help him unload his emotional burdens. William Bendix has a lubberly sort of role as chief torpedoman disdainful of Holden for the diving order. Light-hearted segments of the film center on

Don Taylor, Holden's colleague in the pic, whose main objectives are women and whiskey.

Lensing and technical assists all are good. Gene.

Journey Into Light

Off-beat drama for mild reaction as program dualer.

Hollywood, Aug. 28. 20th-Fox release of Joseph Bernhard production. Stars Sterling Hayden, Vivica Lindfors, Thomas Mitchell. Co-producer, Anson Bond. Directed by Stuart Heisler. Screenplay by Stephanie Sordil, Irving Shulman; from original by Bond; camera, Edwood Bredell; editor, Terry Morse; music, Emil Newman, Paul Dunlap. Tradeshow in Hollywood, Aug. 23, '51. Running time, 98 mins.

John Burrows Sterling Hayden
Christine Thorsen Vivica Lindfors
Gandy Thomas Mitchell
Doc Thorsen Ludwig Donath
Vis (Wino) H. B. Warner
Mac Z. Whitehead
Ricky John Berkes
Jane Burrows Peggy Webber
Fanatic Paul Guilfoyle
Hilary Logan Charles Evans
Diana Marian Martin
Deacon Adams Everett Glass
Deacon Edwards Raymond Bond
Gertie Billie Bird
Lippy O. Z. Whitehead
Jerry Myron Healy
Policeman Byron Keith
Church Women Kathleen Mulqueen and Leslie Turner

Clothing Salesman Leslie Turner
Interviewer Lorin Baker
Bums Emmet Lynn, Paul Brinegar, David Marsh
Flophouse Clerk Bernard Gorcey
Handbill Woman Lynn Whitney
Nurse Helene Huntington
Woman in Flight Kate Drain Lawson
Foreman Fred Aldrich
Police Sergeant Ed Hunter
Truck Driver Smoki Whitfield

"Journey Into Light" is an off-beat and downbeat drama with insufficient ingredients to lift it above supporting dates. Starring trio of Sterling Hayden, Vivica Lindfors and Thomas Mitchell will provide only nominal voltage for marquee.

Religious-minded patrons will likely resent the basic story premise of rejection of God by an ordained minister, even though he's mentally confused at the time and eventually regains his balance to reaffirm faith in God, the Bible and the power of prayer.

Hayden, pastor of a small New England church, goes berserk when his deranged wife, an alcoholic, commits suicide due to adverse attitude of church leaders. Resigning, he condemns religion and prayer, and heads west to take odd jobs, which cannot be held due to his physical and mental ills. Finally winding up on skid row, he's eventually taken over by Ludwig Donath, who runs a nearby mission with his blind daughter, Vivica Lindfors.

His true identity unknown, Hayden takes a job of janitor in the mission, falls in love with the girl, and herds unfortunates into the mission with the aid of Mitchell. When the girl is seriously injured in an accident, Hayden mounts the mission pulpit to deliver the sermon and regain his spiritual balance. It's a happy conclusion when the pair are married, and Hayden elects to remain at the mission and carry on the objectives of the latter.

Hayden is okay as the minister, getting strong support from Miss Lindfors, Mitchell and Donath. H. B. Warner provides a fine characterization in several brief scenes. Major asset of the picture is the excellent delineations of characters of skid row by a well-selected ensemble of bit players.

Joseph Bernhard produced, with Anson Bond as co-producer, and the pair combined to give the picture okay mounting for a moderate budget. On the directing end, Stuart Heisler deftly etched the characters to good effect, although he was burdened with an over-dialogued script. Technical contributions, including photography by Elwood Bredell, are satisfactory.

You Never Can Tell

Whimsical idea about a slain dog which returns to earth as a human (Dick Powell). Modest b.o.

Universal release of Leonard Goldstein production. Stars Dick Powell, Peggy Dow; features Charles Drake, Joyce Holden, Albert Sharpe, Sara Taft, Will Verder, Watson Downs, Lou Polan. Directed by Lou Breslow. Screenplay, Breslow and Dave Chandler; story, Breslow; camera, Maury Gertman; editor, Frank Gross; music, Hans J. Salter. Previewed in N. Y. Aug. 16, '51. Running time, 78 mins.

Basic plot gimmick worked through "You Never Can Tell" shapes up as only an intermittent laugh getter. Dick Powell and Peggy Dow work well in the leads, but the script frequently lacks the pace and sparkle vital to a pic of

this type. Net result is a program of modest proportions. Groundwork for the gag material is long a-building as the film unravels on the death of an eccentric business man who bequeaths his fortune to his German shepherd dog, King. Miss Dow, trustee of the estate, thereupon spends much time dodging promoters of various sorts. Romantic interest is introduced with the appearance of Charles Drake, who had been corporal of an Army canine squad, of which King was a member. Miss Dow falls for him and his bogus line.

The well-poised Miss Dow, who's been on the climb rapidly of late, has her role in the film at full command, but she's forced to stumble through some zestless dialog at times. One scene in which she is "confiding" to King about her romance, while taking a bath, is an embarrassingly witless means of registering a story point.

Pivotal point develops as King succumbs to a dose of strychnine, and ascends to what's offered as animal's heaven, described by an off-screen voice as "Beastatory." It's a depiction of various animals sketched in eerie design and unimaginatively staged for good comedy purposes.

In any event, King pleads for and is granted passage back to earth to avenge his own murder. From this point on, some amusing situation and conversational comic material is walloped across, as King is incarnated as the home sapiens Powell. He has a companion in the trek back in the person of Joyce Holden who, in her original earthy appearance, had been a champion filly.

Miss Holden deadpans it all the way and does right handily with her lines. Powell properly goes along with some of the chucklesome absurdities of the script in effortless fashion. His performance as the private investigator tracking down the slayer of his former canine self is clever and effective.

Film, production-wise, is put up moderately. There was no need for any elaborate trappings and producer Leonard Goldstein correctly avoided them. Direction by Lou Breslow might have been tighter, there being some pieces of story business on the screen neither necessary nor contributing to the entertainment value. Editing and technical work, generally, are about adequate.

When Worlds Collide (COLOR)

Science-fiction yarn with hefty exploitation values; stout b.o. prospects.

Paramount release of George Pal production. Features Richard Derr, Barbara Rush. Directed by Rudolph Maté. Screenplay, Sydney Boehm, based on novel by Edwin Balmer and Philip Wylie; camera (Technicolor), John F. Seitz, W. Howard Greene; special effects, Gordon Jennings, Harry Barndollar; process photography, Farciot Edouart; music, Leith Stevens; editor, Arthur Schmidt. Tradeshow N. Y., Aug. 20, '51. Running time, 81 mins.

Edwin Balmer-Philip Wylie novel. Through his "Destination Moon" released last year, producer George Pal proved that the theatregoing public is avid for science-fiction pix. "Worlds" is a sock followup, which will reap sturdy grosses.

Top honors for this inter-planetary fantasy rest with the cameramen and special effects technicians rather than with performances of the non-name cast. Process photography and optical illusions are done with an imaginativeness that vicariously sweeps the spectator into space.

Story is predicated upon the findings of scientist Hayden Rorke that a planet, Zyra, will pass so close to the earth a year hence, that oceans will be pulled from their beds. Moreover, 19 days after this catastrophe, the star, Bellus, will collide with whatever remains of the world.

Obviously, with such a frightening thing to envision within 12-months' time, there's plenty of melodrama and suspense in that alone. Unfortunately, scripter Sydney Boehm, who fashioned the screenplay, chose to work in a romance between Barbara Rush, daughter of astronomer Larry Keating, and Richard Derr, a plane pilot. His love rival is Peter Hanson, a doctor. This digression detracts instead of adds to the film's overall audience impact.

Informed of Rorke's calculations, Keating verifies them, and moves to construct a space ship with

(Continued on page 20)

BIDDING TOSSED BACK AT EXHIBS

'Get Back Lost Glamor,' Warns Balaban; Life Yarn 'Blessing in Disguise,' Mayer

Chicago, Aug. 28.

Robert J. (Bob) O'Donnell's "Movietime, U.S.A." caravan hit Chicago last week to brief local film chieftains on the intricacies of the Council of Motion Picture Organizations' bally campaign, and to set up what amounts to a film anti-defamation league here where, it's generally conceded, insults smack right to the vitals.

While O'Donnell, B&K prexy John Balaban, and COMPO head Arthur Mayer all slapped back at "our critics," several of Chicago's exhibitors admitted that Life magazine, for example, "carried more than a grain of truth," in so far as Chicago is concerned.

Balaban, co-chairman of the Illinois balliwick, told the meeting a slightly different story than what was mumbled about by smaller circuit owners. "Our job now," he said, "is to get back our lost glamor. People don't talk about us anymore unless it's disparagingly, and we've been kicked around, criticized and ridiculed." Despite this, Balaban said, business is beginning to show more signs of life and the public is starting to respond again "after the initial shaking out."

Mayer said that while "Life magazine is seeking to destroy us," the story was "a blessing in disguise." He said it should drive members of the film industry into a much harder fight. "If it doesn't," he said, "we deserve to be slaughtered."

Loop Pulse Stronger

Many exhibs later scoffed at the business upbeat here, although they admitted the Loop pulse has been stronger recently than at any other time during the past year. Neighborhood business has perked, but only to the extent that the price-cut battle at the early part of the summer has partially worn itself out, and because exhibs are becoming more selective in booking. Additionally, there's the factor of big pix making a sudden splash in the Loop and their impetus carrying on to the neighborhood.

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ABPC \$7,011,856 PROFIT GAIN OF 836G IN YEAR

London, Aug. 28.

In its annual report covering the year ended last March 31, Associated British Picture Corp., which is controlled by Warner Bros., discloses a trading profit of £2,504,275 (\$7,011,856), representing an increase of £293,651 (\$836,222) over the previous year.

Profits and income taxes for the new year amounted to £1,217,464 (\$3,408,899). Net earnings were £650,802 (\$1,822,245), compared with a 1950 net take of £532,314 (\$1,490,479).

Par Int'l Collarites Gain 9 1/2% Hike, End Strike

The week-old strike of Motion Picture Home Office Employees Local No. H-63 against the Paramount International homeoffice was settled satisfactorily for both parties yesterday (Tues.) afternoon.

Russell Moss, business agent for Local H-63, said that the wage increase granted averages 9 1/2%, plus an automatic increase at the end of one year, based on the consumers place index of the U. S. Department of Labor for New York city.

Local H-63 originally had demanded a 10% increase, but the company had refused to go beyond a \$4.50 per week pay hike. The present settlement was described as "very agreeable."

The employees began a "strikeless" picket in front of the Paramount Building, Times Square, on Aug. 16. Last Thursday (23) it was switched to an outright strike picket.

'Life' Waker-Upper

Vote of thanks is due Life editor Henry R. Luce for that article the mag recently ran on the film industry. Ned E. Depinet said yesterday (Tues.), Depinet, prez of RKO, is also head of the Council of Motion Picture Organizations.

He declared that the paning article served as a catalyst to get the industry working together and was in a large way responsible for exhib enthusiasm throughout the country for the forthcoming "Movietime U. S. A." drive. "It took something like the Life article to wake them up," Depinet asserted.

Levy's Blast Seen As Bid to Revive Arbitration Setup

Blast by Theatre Owners of America chief counsel Herman M. Levy at the distribs for their competitive bidding practices, was seen in trade circles this week as a new, indirect attempt to revive sentiment for an industry arbitration system.

Levy, along with other TOA toppers, consistently has been antagonistic to licensing by bids. But they also have been angling for industry arbitration as a means of creating some semblance of intratrade harmony in lieu of the growing number of courtroom bouts.

Blocking arbitration is Allied States Assn. Latter theatre org might consider it eventually, but only on the quid pro quo condition that it's accompanied by modification of the distribs' bidding habits.

Thus, if TOA is successful in its maneuvers to scuttle bidding, in itself a highly desired objective, this also would have the effect of winning Allied into the arbitration fold.

Allied's thought on bidding is that it originally was designed to enable an indie operator to compete with theatres which had been or still are affiliated with the majors. The exhibition outfit could be expected to accept a system of arbitration, if this revision of the bidding practice were granted by the distribs.

REAGAN'S PRO-H'WOOD TALK IN CONG. RECORD

Hollywood, Aug. 28.

Ronald Reagan's defense of the film industry, contained in an address delivered at the Kiwanis International convention in St. Louis, will be reprinted in the Congressional Record. Insertion was made possible by U. S. Sen. Alexander Wiley, who said:

"It answers certain false notions which are being spread, intentionally or unintentionally, about the motion picture industry and about those who are members of it. The American cinema is composed, by and large, of honest, hard-working, patriotic Americans, who yield to no group in their devotion to this country and in their Americanism."

26 Drive-ins Get NPA Okay As Last-Minute 'Hardships'

Washington, Aug. 28.

National Production Board last week okayed the construction of 26 more drive-ins and four roofed-over theatres, plus an addition to an existing theatre.

These are almost last-minute "hardship" case okayes for the theatres. NPA has already announced that it will not approve theatre construction during the fourth quarter of this year.

SALES HEADS SEE NO SUBSTITUTE

Problem of what to do about competitive bidding has been placed squarely in the laps of the same exhibs who have been up in arms over what they feel are inequities and pitfalls in the licensing procedure.

Such prominent exhibition toppers as Abram F. Myers, S. H. Fabian, Ted R. Gamble, Herman M. Levy and others for some time have been complaining that bidding leads to all sorts of injustices, and have begged the film companies to abandon the practice.

Sales toppers on the other hand told VARIETY this week they might go for any alternative to bidding. But the big rub is that they say they know of no such acceptable substitute for that licensing procedure. However, the film company officials added that they will consider proposals for an alternative coming from exhibs.

Solutions Welcome

William F. Rodgers said in effect that he has no choice other than bidding, when two or more exhibs demand the same run. If theatre-men can come up with any other solution, Rodgers said he would consider it.

Other execs echoed the same observation. They claim that bids represent the only certain means of averting court actions on charges of discrimination. With bids the theatre-men can't claim "foul."

Levy, who is general counsel of Theatre Owners of America, rapped this distrib reasoning in a press statement last week. He charged the film companies' fondness of bids as a sure way of staying out of court.

(Continued on page 14)

\$14.76 Average For WB Tenders

Warner Bros. paid an average price of \$14.76 per share for the 1,015,900 shares of its own common stock, which were acquired this month in line with the WB capitalization shrinkage program. Including stock bought in earlier, this brings to 1,152,000 the total number of WB shares which are to be retired, leaving about 5,620,000 shares outstanding.

Big buy-up this month followed a decision by the WB board to invite tenders from holders on a WB offer to take \$15,000,000 worth of shares at up to \$15 per share. Stock recently has been trading at about 14 1/4. Total price for the 1,015,900 shares amounted to \$15,000,011.

Basic idea behind the action is to cut the capitalization commensurate with the drop-off in earnings so that the per-share profit could be maintained along with the \$1 annual dividend rate.

Of the shares tendered this month, 100,000 shares were offered by members of the Warner family. The corporation purchased 50,650 of these.

Par Pays Flat \$110,000 For 'Stalag 17' Rights

Paramount has agreed to a flat price of \$110,000 for screen rights to "Stalag 17," the comedy-melodrama hit now on Broadway. Purchase price, it is understood, is to be paid to authors Donald Bevan and Edmund Trzcinski in four installments over a two-year period.

Billy Wilder will direct the film, which is based on the authors' own experiences during two years in a German prisoner-of-war camp, in which a Nazi agent was planted to spy on American captives.

Filming will start early next year, with release probably in the fall. That will permit the play to continue its Broadway run through the current season, and give a season on the road to a touring company planned for October.

Mayer Finds 'Movietime' Getting More Than Lip Service By Exhibs

Every Bit Helps

Chicago, Aug. 28.

R. J. (Bob) O'Donnell, national chairman of COMPO's "Movietime U.S.A." campaign, told Chicago exhibitors last week to take heart. Batesville, O., he said, which has the highest ratio of TV sets in the state, has felt an 85% increase in theatre business over the last three years.

Official 1950 census lists Batesville population at 194.

20th Sees Strong B.O. Comeback In 2d Half Year

Instead of thinking in downbeat terms of new economy measures in the wake of the company's announced drop of \$3,612,468 in earnings for the first half of this year, 20th-Fox execs are waxing optimistic. They're anticipating a strong financial comeback in the year's second half, basing this on the business upswing which commenced around July 1 and generally is figured to continue.

Contributing to the uplift in morale in the current smash b.o. performance of "David and Bathsheba," and the prospect of other good money-makers on the balance of the company's 1951 lineup. "D&B" is drawing strictly top returns currently in N. Y., Atlanta and Kansas City.

Outfit disclosed that for the first seven weeks of the third quarter, which began July 1, film rentals showed an increase of 11% over the same period last year. Theatre receipts also were marking improvement.

Twentieth's net for the 26 weeks ended June 30, 1951, amounted to \$1,071,113, equal to 30c per share after deducting dividends on prior preferred and convertible preferred stocks. The two preferred issues both were retired in full on July 13.

In the comparable 26 weeks in 1950, earnings reached \$4,683,581, including \$1,525,841 in income earned abroad in prior years and

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BRISKIN SETTING NAMES FOR 'MOVIETIME' TOUR

Hollywood, Aug. 28.

Samuel J. Briskin, Hollywood chairman for COMPO's "Movietime U.S.A." is lining up film names for personal appearances in every one of the nation's state capitals on Oct. 8. List of 300 thespians is being checked for acceptances.

Following the Oct. 8 teeoff, the players will appear at schools, churches, service clubs and other community centers in the neighborhood of the state capitals. Meanwhile, the Golden Jubilee program will start with a nationwide broadcast on Sept. 24.

Bercovici Suing Wallis For 18G on Pic 'Balance'

Wallis-Hazen Productions was named defendant in a N. Y. Federal Court action this week instituted by Leonardo Bercovici. He claims the film-making unit owes him \$18,000 under an agreement by which he was to either write or produce a pic for Wallis.

Bercovici charged he received only \$10,000 from the outfit, whereas the agreed sum was \$28,000. He said the reason he didn't actually handle the chore for Wallis was that he was not given any assignment.

As glowing reports of proposed activities and expenditures of exhibitors in all parts of the nation continued to pour into the N. Y. offices of the Council of Motion Picture Organizations, Arthur L. Mayer, executive-veepes, observed that anyone who contended exhibitors were offering only lip service to the "Movietime U.S.A." drive is far off base.

"It is the most gratifying example of industrywide cooperation in a common cause than anything I have seen during the 30-odd years I have been in this business," Mayer said. "These exhibitors are pledging not only hard work but also hard cash. In some cases exhibitors are pledging as much as \$c a seat to help finance the drive. Others are raising large sums by other means. Just talk with Bob O'Donnell, who is now touring major cities, meeting with exhibitors, about the response this campaign is getting. He is as constantly amazed by the unbounded enthusiasm of these showmen as I am."

Mayer accompanied O'Donnell to Atlanta Tuesday (28) to assist in spreading the gospel about the coming boxoffice drive which kicks off with a national radio broadcast Sept. 24. He also will appear with the national director of the campaign in Jacksonville today (Wed.) before returning to N. Y. O'Donnell will continue his tour, addressing exhibitors in New Orleans, Aug. 30; St. Louis, Aug. 31; Albany, Sept. 5; N. Y., Sept. 6; Pittsburgh, Sept. 7; Chicago, Sept. 10. Other dates are expected to be added to his present schedule.

"Movietime U.S.A." will begin officially Oct. 1, when the industry will publish advertisements in 1,753 newspapers on or near that date. Full-page ads will appear in 220 newspapers published in 92 cities with populations of more than 100,000 and half-page ads in 1,533 papers published in 1,318 cities with populations of less than 100,000. Reaching a total circulation of

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BETTER TIMES COMING, SKOURAS TELLS NT MEET

Los Angeles, Aug. 28.

Filmhouse business is on the upgrade and will pick up more altitude during the next six months, according to Charles P. Skouras, chief of National Theatres, addressing a meeting of Fox West Coast officials at the opening of the circuit's 16th autumn sales campaign. He said:

"Never have I had greater confidence in the motion picture theatre industry than I have today. Don't let anybody fool you about the future of this business. Its place in American life is well established and assured. The beautiful, capacious theatre, with its superior sound and projection, colorful surroundings and ample parking facilities, will continue as the finest medium of entertainment for the public."

N.Y. 'MOVIETIME' DRIVE STARTS ROLLING SEPT. 6

Steps in which the Organization of the Motion Picture Industry of New York City will cooperate with COMPO's "Movietime U. S. A." drive were revealed yesterday (Tues.) by Lynn Farnol, public relations director of the organization, recently appointed to handle campaign publicity in N. Y.

The N. Y. drive will be launched Sept. 6 with a meeting of the Metropolitan Motion Picture Theatre Owners, Independent Theatre Owners, Allied of N. J., distribution heads, and local film exchange personnel. A committee including Edward Ruffog (Becker), Fred Schwartz (Century Theatres), Harry Mandel (RKO) and Farnol will arrange for a theatre and other details of the mass rally.

Special editions of the N. Y. Sunday Mirror and Sunday News are set.

L.A. Slowed Up by Surplus of H.O.s; 'Show' Oke 38 1/2 G But 'Dishonorable' Dull \$25,000; 'Sun' Terrif 10 1/2 G, 2d

Los Angeles, Aug. 28. First-run pace is slower this week with only two new bills to attract attention. Most holdovers are showing real strength to keep the overall picture satisfactory. Top new entry is "Meet Me After Show" which looks okay \$38,500 in five theatres. "Strictly Dishonorable" looms dull \$25,000 in two houses.

"Capt. Horatio Hornblower" still is good at \$19,500 in third week, three spots. "That's My Boy" is very strong \$16,500 in two Paramount houses in third session. Holds a fourth.

"A Place in Sun," which set a record last week, is maintaining its torrid pace with \$10,500 or better in sight for second frame at the small Fine Arts.

Estimates for This Week
Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2:048; 1,719; 1,248; 2,296; 70-110)—"Meet After Show" (20th) and "This Is Korea" (Rep). Okay \$38,500. Last week, "Belvedere Rings Bell" (20th) and "Let's Go Navy" (Mono) (2d wk-4 days), \$17,300.

Hollywood, Downtown, Wilshire (WB) (2,756; 1,757; 2,344; 70-110)—"Hornblower" (WB) (3d wk). Good \$19,500. Last week, \$28,400. **Loew's State, Egyptian** (UA) (2,404; 1,538; 70-110)—"Strictly Dishonorable" (M-G) and "Tall Target" (M-G). Slow \$25,000. Last week, "Teresa" (M-G) and "No Questions Asked" (M-G), thin \$23,800.

Hillstreet, Pantages (RKO) (2,890; 2,812; 70-110)—"Alice Wonderland" (RKO-Disney) (2d wk). Good \$25,000. Last week, socko \$43,500.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 60)—"That's My Boy" (Par) (3d wk). Big \$16,500. Last week, \$21,700. **United Artists, Ritz, Vogue, Studio City, Culver** (UA-FWC) (2,100; 1,370; 855; 880; 1,145; 70-110)—"Iron Man" (U) and "Man With My Face" (UA) (2d wk-4 days). Okay \$14,500. Last week, smash \$30,000.

Four Star (UA) (900; 90)—"Five" (Col). Opens tonight (Tues.) with special prem. Last week, "Native Son" (Indie) (2d wk-10 days), fair \$4,600.

Fine Arts (FWC) (677; 80-150)—"Place in Sun" (Par) (2d wk). Great \$10,500. Last week, record \$13,000. **Beverly Canon** (ABC) (520; \$21)—"Kon-Tiki" (RKO) (18th wk). Oke \$1,500. Last week, \$1,800.

Laurel (Rosenberg) (84; \$120-\$240)—"Tales Hoffman" (Indie) (13th wk). Started current frame Monday (27) after smart \$5,700 last week.

'Strip' Stout \$10,500 In Lively Cincy; 'Lovely' Lusty 11G, 'Cyrano' 13G
Cincinnati, Aug. 28. No complaints along Cincy's film front this session. Overall score is above par for sixth straight week. "Cyrano" is current smash doing well at Albee while Mickey Rooney in "The Strip" has Keith's racking up its best bound for some time. It is standout, "Happy Go Lovely" shapes lively at Palace. "Belvedere Rings Bell" and "Alice in Wonderland" are solid holdovers.

Estimates for This Week
Albee (RKO) (3,100; 55-75)—"Cyrano" (UA). Pleading \$13,000 on return for pop scale showing. Last week, "Alice in Wonderland" (RKO-Disney) (2d wk), whopper \$13,000.

Capitol (Mid-States) (2,000; 55-75)—"Belvedere Rings Bell" (20th) (2d wk). Okay \$7,000 after solid \$11,000 bow. **Grand** (RKO) (1,400; 55-75)—"Lady Bandit" (Col) and "Roadblock" (RKO). Satisfactory \$7,500. Last week, "Kind Lady" (M-G) and "Tall Target" (M-G), \$7,000.

Keith's (Mid-States) (1,542; 55-75)—"The Strip" (M-G). Very good \$10,500. Musical heralded as world preeming here, but quick booking didn't permit advance hoopla. Last week, "Warpath" (Par), \$6,500. **Lyrie** (RKO) (1,500; 55-75)—"Alice in Wonderland" (RKO) (m.o.). Nice \$5,500 for third downtown sess. Last week, "On Moonlight Bay" (WB) (m.o.) (2d wk), \$7,000.

Place (RKO) (2,600; 55-75)—"Happy Go Lovely" (RKO). Gay \$11,000. Last week, "Sirocco" (Col), \$10,000.

Broadway Grosses

Estimated Total Gross
This Week ...\$266,000
(Based on 19 theatres.)
Last Year ...\$378,000
(Based on 18 theatres.)

'Horatio' Hep 10G, 'L'ville; 'Past' 12G

Louisville, Aug. 28. "Capt. Horatio Hornblower" is standout this week, the Mary Anderson pulling plenty of patrons with every indication of a holdover. "My Forbidden Past" and "Let's Go Navy" at Rialto shapes solid. "Sirocco" and "When Redskins Rode" at the State is fairish.

Estimates for This Week
Mary Anderson (People's) (1,200; 45-65)—"Capt. Horatio Hornblower" (WB). Looks big \$10,000 or over. Last week, "Moonlight Bay" (3d wk), neat \$6,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Forbidden Past" (RKO) and "Let's Go Navy" (Mono). Fine \$12,000. Last week, "Passage West" (Par) and "Bullfighter and Lady" (Rep), okay \$11,000.

State (Loew's) (3,000; 45-65)—"Sirocco" (Col) and "When Redskins Rode" (Col). Heading for medium \$10,000. Last week, "Ran All Way" (UA) and "Home Town Story" (M-G), about same.

Strand (FA) (1,200; 45-65)—"Best of Badmen" (RKO) and "Roadblock" (RKO). Medium \$3,500. Last week, "Sealed Cargo" (RKO) and "Pistol Harvest" (RKO), same.

'Horatio' Robust \$11,000, Omaha; 'My Boy' 12G, 2d

Omaha, Aug. 28. Recent trend here especially for the comedies is big afternoon business with sharp falling off at night. This week "Capt. Horatio Hornblower" is tops at Paramount where it looks hefty. "Sirocco" at Brandels looms fine. Orpheum held "That's My Boy" for a second week, adding "California Passage." Still is stout. Plenty of reissues around this round.

Estimates for This Week
Paramount (Tristates) (2,800; 16-70)—"Capt. Horatio Hornblower" (WB). Hefty \$11,000. Last week, "Strictly Dishonorable" (M-G) light \$8,000.

Brandels (RKO) (1,500; 16-70)—"Sirocco" (Col). Fine \$7,000. Last week, "Alice in Wonderland" (RKO-Disney) (3d wk), \$4,500.

Omaha (Tristates) (2,100; 16-70)—"Little Giant" (Indie) and "Time of Lives" (Indie) (reissues). Trim \$8,000. Last week, "Kind Lady" (M-G) and "No Questions Asked" (M-G), so-so \$8,200. **Orpheum** (Tristates) (3,000; 16-70)—"That's My Boy" (Par) (2d wk)—"That's My Boy" (Par) (2d wk) and "California Passage" (Rep). Sock \$12,000. Last week, smash \$15,000 for "My Boy" solo. **State** (Goldberg) (865; 25-75)—"Belvedere Rings Bell" (20th) (2d wk). Oke \$4,500. First week was good \$6,200.

'Lovely' Happy \$10,000 in Mild Det.; 'M' Nice 27G, 'Horatio' Hot 21G, 2d

Detroit, Aug. 28. Holdovers are holding biz down this stanza. But most of these are holding up better than usual. Capt. Horatio Hornblower is sturdy in second round at Palms. "Alice in Wonderland" at the Michigan looks good in second turn. "Rich, Young, Pretty" is not losing much luster in second stanza at United Artists. Of the newcomers, "M" is being pushed to nice total at the Fox by sharp exploitation. "Happy Go Lovely" at the Adams looks bright.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 70-95)—"M" (Col) and "Two of Kind" (Col). Nice \$27,000 in 6 days. Last week, "Belvedere Rings Bell" (20th) and "Let's Go Navy" (Mono) \$15,000.

'Groom' Strong \$15,000, Toronto, 'My Boy' 20G

Toronto, Aug. 28. Opening of two-weeks Canadian National Exhibition, with its daily attendance of some 150,000 people, is currently denting film biz but top product is offsetting this to marked degree. "Show Boat," "Her Comes Groom" and "That's My Boy" are particularly strong new entries. "Happy Go Lovely" also is okay.

Estimates for This Week
Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Best of Badmen" (RKO) and "Big Gusher" (Col). Okay \$14,000. Last week, "Never Trust Gambler" (Col), \$13,000.

Edgmont, Shea's (FP) (1,080; 2:386; 40-80)—"That's My Boy" (Par). Big \$20,000. Last week, "Moonlight Bay" (WB) (3d wk), \$15,000.

Imperial (FP) (3,373; 50-80)—"Here Comes Groom" (Par). Strong \$15,000. Last week, "Alice in Wonderland" (RKO-Disney) (2d wk), sock \$20,000.

Loew's (Loew) (2,743; 40-70)—"Show Boat" (M-G). Big \$15,000. Last week, "Ran All Way" (UA), \$9,600.

Norlawn, University (FP) (959; 1,559; 40-80)—"Happy Go Lovely" (RKO). Satisfactory \$12,000. Last week, "Teresa" (M-G) (2d wk), \$9,000 for 5 days.

Odeon (Rank) (2,390; 50-90)—"Cyrano" (UA) (2d wk). Lusty \$12,000 at pop scale. Last week \$16,500.

Uptown (Loew) (2,743; 40-80)—"Strictly Dishonorable" (M-G) (2d wk). Fair \$5,500. Last week, \$7,500.

Victoria (FP) (1,140; 40-80)—"Alice in Wonderland" (RKO-Disney). Steady \$7,500. Last week, "San Francisco" (M-G) (reissue), \$4,500.

'Show' Solid In St. Loo, \$19,000

St. Louis, Aug. 28. Holdovers predominate here currently. Of the two newcomers, "Meet Me After Show" is landing the most money with a solid session at the huge Fox. "That's My Boy" is still a heavy draw in its third stanza at the Missouri. "Oliver Twist" also is still nice in second round at two houses.

Estimates for This Week
Ambassador (F&M) (3,000; 60-75)—"Capt. Horatio Hornblower" (WB) (2d wk) and "Mr. Belvedere" (20th) (m.o.). Fine \$11,000. Last week, "Hornblower" (WB) and "Convict Lady" (20th), \$13,000.

Fox (F&M) (5,000; 60-75)—"Meet After Show" (20th) and "Let's Go Navy" (Mono). Solid \$19,000 or near. Last week, "Belvedere" (20th) and "Molly" (Par), \$12,000.

Loew's (Loew) (3,172; 50-85)—"Law and Lady" (M-G) and "Painted Hills" (M-G). Good \$13,000. Last week, "Alice Wonderland" (RKO-Disney) (2d wk), \$26,000.

Missouri (F&M) (3,500; 60-75)—"That's My Boy" (Par) and "Dear Brat" (Par) (3d wk). Still sock at \$13,500 after \$18,000 for second session.

Pegant (St. L. Amus. Co.) (1,000; 50-90)—"Oliver Twist" (UA) (2d wk). Nice \$3,000 after \$4,000 for initial stanza.

Shady Oak (St. L. Amus. Co.) (800; 50-90)—"Oliver Twist" (UA) (2d wk). Trim \$3,500 after \$4,500 for first session.

Michigan (United Detroit) (4,000; 70-95)—"Alice in Wonderland" (Disney-RKO) (2d wk). Oke \$18,000. Last week, \$27,000.

Palms (UD) (2,900; 70-95)—"Capt. Horatio Hornblower" (WB) (2d wk). Sturdy \$21,000. Last week, \$25,000.

Madison (UD) (1,800; 70-95)—"Wagon Wheels" (Indie) and "Desert Gold" (Indie) (reissues). Slow \$6,000. Last week, "Cattle Drive" (U) and "Yes Sir, Mr. Bones" (Lip), \$7,000.

United Artists (UA) (1,900; 70-95)—"Rich, Young, Pretty" (M-G) (2d wk). Steady \$13,000. Last week, \$17,000.

Adams (Balaban) (1,700; 70-95)—"Happy Go Lovely" (RKO). Good \$10,000. Last week, "Strictly Dishonorable" (M-G) and "Kind Lady" (M-G), \$6,000.

'David' Giant \$21,000 in Hotsy K.C.; 'Leathernecks' Big 15G, 'Boy' 10G, 2d

Key City Grosses

Estimated Total Gross
This week ...\$2,452,340
(Based on 25 cities, 208 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year ...\$2,157,000
(Based on 24 cities, and 184 theatres.)

'His Kind' Smash \$21,000, Philly

Philadelphia, Aug. 28. Brisk weather over weekend is perking up many new bills here this week. Aided by a big campaign and appearance of contingent of film players at the prem, "His Kind of Woman" is soaring to smash \$21,000 at comparatively small Goldman. "Jim Thorpe, All-American" shapes smart at Stanley getting nice press notices. "Pickup" is rated fine at Stanton.

Estimates for This Week
Boyd (WB) (2,360; 50-99)—"Alice in Wonderland" (RKO-Disney) (4th wk). Good \$7,000. Last week, \$9,000.

Earle (WB) (2,700; 50-99)—"Got Me Covered" (Par) and "Up in Arms" (RKO) (reissues). Oke \$10,000. Last week, "Peking Express" (Par) and "This Is Korea" (Rep), \$11,000.

Fox (20th) (2,250; 50-99)—"Meet After Show" (20th) (2d wk). Okay \$15,000 in 8 days. Last week, big \$23,000.

Goldman (Goldman) (1,200; 50-99)—"His Kind of Woman" (RKO). Wow \$21,000. Last week, "Warpath" (Par) (2d wk), \$8,500.

Maastbaum (WB) (4,360; 50-99)—"Capt. Horatio Hornblower" (WB) (2d wk). Nice \$20,000. Last week, \$30,000.

Midtown (Goldman) (1,000; 50-99)—"Night Into Morning" (M-G). Fair \$7,000. Last week, "Law and Lady" (M-G) (2d wk), \$5,000.

Randolph (Goldman) (2,500; 50-99)—"Show Boat" (M-G) (8th wk). Held at \$7,000. Last week, fine \$8,000.

Stanley (WB) (2,900; 50-99)—"Jim Thorpe, All-American" (WB). Smash \$21,000. Last week, "That's My Boy" (Par) (5th wk), trim \$12,000.

Stanton (WB) (1,473; 50-99)—"Pickup" (Col). Fine \$10,500. Last week, "Mark of Renegade" (U), \$9,500.

Trans-Lux (T-L) (500; 50-99)—"Kind Lady" (M-G) (3d wk). Okay \$3,000. Last week, \$4,500.

World (G&S) (500; 50-99)—"Oliver Twist" (UA) (2d wk). Great \$6,500. Last week, \$8,000.

'MY BOY' MIGHTY 21G IN PORT; 'CYRANO' 12G

Portland, Ore., Aug. 28. Excess heat has been hitting the city for more than 50 days without rain which is a near record. Despite this, downtown houses have been showing strong product, and have kept coin rolling into boxoffice. "Cyrano" at the Broadway with pop prices shapes sock. But "That's My Boy" is the real wow in two spots. "Alice in Wonderland" is holding big in second stanza at Paramount.

Estimates for This Week
Broadway (Parker) (1,890; 65-90)—"Cyrano" (UA) and "Kind Lady" (M-G) at popular prices. Sock \$12,000. Last week, "Rich, Young, Pretty" (M-G) and "Night Into Morning" (M-G) (2d wk), \$9,700.

Guilford (Parker) (400; 65-90)—"Toast New Orleans" (M-G) and "Midnight Kiss" (M-G) (reissues) (2d wk). Fancy \$3,000. Last week, \$3,500.

Mayfair (Parker) (1,500; 65-90)—"The Prowler" (UA) and "Hoodlum" (UA). Fine \$6,000. Last week, "Moonlight Bay" (WB) and "14 Hours" (WB) (2d wk) (m.o.) 4 days, \$3,400.

Oriental (Evergreen) (2,000; 65-90)—"That's My Boy" (Par) and "13th Letter" (20th), day-date with Orpheum. Wow \$7,000. Last week, "Alice in Wonderland" (RKO-Disney), \$5,700 in 5 days.

Orpheum (Evergreen) (1,750; 65-90)—"That's My Boy" (Par) and "Pickup" (Col). Fine \$10,500. Last week, \$11,000.

Stanton (WB) (1,473; 50-99)—"Pickup" (Col). Fine \$10,500. Last week, \$9,500.

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Kansas City, Aug. 28. Biz has perked here considerably and good pictures are the answer. Greaser money is being gathered by "David and Bathsheba" reopening the Orpheum on roadshow run. It will hit terrific total in first week, and is in for a run. Missouri also is strongly in picture with area prem of "Flying Leathernecks." It looks big and sure of holdover. Midland is moderate with "He Ran All Way." "That's My Boy" giving the Paramount a pleasing second round. Weather for week was in summer groove.

Estimates for the Week
Kim (Dickinson) (504; 75-99)—"Kon-Tiki" (RKO) (7th wk). Good \$1,500. Last week, \$1,800. **Midland** (Loew's) (3,500; 50-60)—"He Ran All Way" (UA) and "Skipalong Rosenbloom" (UA). Moderate \$11,000. Last week, "Lorna Doone" (Col) and "Texas Rangers" (Col), \$10,000.

Missouri (RKO) (2,650; 50-75)—"Flying Leathernecks" (RKO) and "Fury of Congo" (Col). Heading for smash \$10,000 and holdover. Last week, "Happy Go Lovely" (RKO) and "Tokyo File 212" (RKO), good \$9,000.

Orpheum (Fox Midwest) (1,913; 75-150)—"David and Bathsheba" (20th). Reopened the house, and garnering terrific \$21,000.

Paramount (Tri-States) (50-69)—"That's My Boy" (Par) (2d wk). Holding to strong \$10,000. Last week, sock \$15,000.

Plaza (Fox Midwest) (1,900; 45-75)—"Inheritance" (Indie). Took house out of subsequent policy for five-day run, good \$3,000. Last week, second run.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Apache Drums" (U) and "Hollywood Story" (U). Light \$13,000. Last week, "Prince Who Was Thief" (U) and "Cavalry Scout" (Mono), \$15,000.

'Show' Stalwart \$11,000, Balto; 'Warpath' \$7,700, 'Ran All Way' Okay 8G

Baltimore, Aug. 28. Biz here this week has settled down to a fairish pace with steady response from some of leaders. Top position goes to "Meet Me After the Show" at the New, with nice session. The Mayfair's "Warpath" looms okay, and is holding. "He Ran All Way" is ok at Century.

Estimates for This Week
Century (Loew's-UA) (3,000; 30-70)—"Ran All Way" (UA). Okay \$8,000. Last week, "Teresa" (M-G), \$7,200.

Hippodrome (Rappaport) (2,240; 20-70)—"Flying Leathernecks" (RKO). Opens shuttered former combo tomorrow (Wed.) sans vaude.

Keith's (Schanberger) (2,460; 20-70)—"Here Comes Groom" (Par). Opened today (Tues.) after fourth week of "That's My Boy" (Par) remained very firm at \$7,400.

Mayfair (Hick) (980; 20-70)—"Warpath" (Par) (2d wk). Starting second session tomorrow (Wed.) after better than average prem to \$7,700.

New (Mechanic) (1,800; 20-70)—"Meet Me After Show" (20th). Leading current parade with nice \$11,000. Last week, "Belvedere Rings Bell" (20th) (2d wk), \$6,300.

Stanley (WB) (3,280; 25-75)—"Peking Express" (Par). Dull \$1,000. Last week, "Hornblower" (WB) (2d wk), healthy \$8,200.

Town (Rappaport) (1,500; 35-70)—"Never Trust Gambler" (Col). Not getting far at \$4,000. Last week, third round of "Alice Wonderland" (RKO-Disney), \$5,700.

'Leathernecks' Sock 18G, Cleve.; 'Man' Big \$17,000

Cleveland, Aug. 28. Home baseball games of Cleveland Indians, calculated to have good chance of bringing World Series here, is siphoning heavy crowds into the vast Stadium here and away from mainstem theatres. "That's My Boy" is still hefty of second stanza at the State. "Flying Leathernecks" also showing plenty of power at Palace and may hold Jeff Chandler's local personal appeal helped "Iron Man" tremendously. Hipp, where doing fine, "Jim Thorpe" looms big at Allen.

Estimates for This Week
Allen (Warner) (3,000; 55-80)—"Jim Thorpe, All-American" (WB). Big \$16,000. Last week, \$16,000.

(Continued on page 24)

Chi Still Big; 'Ran All Way'-Vaude Good \$48,000, 'His Kind' Sockeroo 18G; 'My Boy'-Stage 46G for 4th

Chicago, Aug. 28.—Despite a shortage of new product this week, Loop first-runs are heading toward another big session. Most of the vitality this frame is coming from long-runs. Best of newcomers is the Chicago bill of "He Ran All Way" plus Jack Carter and Marilyn Maxwell on stage. Good \$48,000. "His Kind of Woman" at Roosevelt sock \$18,000. Ziegfeld, with "Four In Jeep," looks crisp \$55,000.

Fourth week of "That's My Boy" with vaude is heading for husky \$48,000 at Oriental. "Flying Leathernecks" looks great \$24,000 at Woods in second week. "Alice In Wonderland," in fourth week at Palace, is brisk \$20,000.

State-Lake, with "Horatio-Hornblower," is lush \$16,000 in third frame. United Artists' "Strictly Dishonorable" and "14 Hours" is lively \$12,000 in second round.

Estimates for This Week
Chicago (B&K) (3,900; 55-98)—"Ran All Way" (UA) plus Jack Carter and Marilyn Maxwell on stage. Good \$48,000. Last week, "Guy Who Came Back" (20th) and Dinah Shore topping stageshow, \$57,000.

Grand (Orpheum) (1,200; 55-98)—"Pickup" (Col) and "Never Trust a Gambler" (Col) (2d wk) \$12,500. Last week, \$16,000.

Oriental (Indie) (3,400; 98)—"That's My Boy" (Par) and vaude (4th wk) Strong \$46,000. Last week, \$51,000.

Palace (RKO) (2,500; 55-98)—"Alice in Wonderland" (RKO-Disney) (4th wk). Fast \$20,000. Last week, \$23,000.

Roosevelt (B&K) (1,500; 55-98)—"His Kind of Woman" (RKO). Sock \$18,000. Last week, "Peking Express" (Par) and "Two Of Kind" (Col) (2d wk), \$14,000.

State-Lake (B&K) (2,700; 98)—"Horatio Hornblower" (WB) (3d wk). Firm \$16,000. Last week, \$19,000.

United Artists (B&K) (1,700; 55-98)—"Strictly Dishonorable" (M-G) and "14 Hours" (20th) (2d wk). Nice \$12,000. Last week, \$17,000. Woods (Essaness) (1,073; 98)—"Flying Leathernecks" (RKO) (2d wk). Great \$24,000. Last week, \$34,000.

World (Indie) (587; 80)—"Teresa" (M-G) (6th wk). Okay \$3,800. Last week, \$4,000. Ziegfeld (Loport) (434; 98)—"Four in a Jeep" (UA). Fine \$5,500. Last week, "Tales of Hoffmann" (Indie) (17th wk), \$4,500.

Law-Vaude Pacing D.C., Fat \$25,000; 'M' Hot 6G, 'My Boy' Great 16G, 2d

Washington, Aug. 28.—General level of biz is down in current session over recent boom takes. However, most of this stems from predominance of hold-overs, with cheerful air still prevailing along town's film row. "Law and the Lady" with vaude, at Loew's Capitol, leads the field for first-runs. "M" at Trans-Lux also is good. "That's My Boy," at the Warner, is well above house average in its second semester after breaking all records for recent years last stanza. Disappointment of week is "He Ran All Way" at Loew's Palace.

Estimates for This Week
Capitol (Loew's) (3,434; 44-90)—"Law and the Lady" (M-G) plus vaude. Fine \$25,000, with credit going to film since there is no headline at lure onstage. Last week, "Belvedere Rings Bell" (20th) plus vaude, \$25,000.

Dupont (Loport) (372; 50-85)—"Kon-Tiki" (RKO) (6th wk). Steady \$3,000 for final 5 days. Last week, \$4,000.

Keith's (RKO) (1,939; 44-80)—"Alice in Wonderland" (RKO-Disney) (4th-final wk). Pleasing \$8,500 after sturdy \$12,500 last week.

Metropolitan (Warner) (1,164; 44-74)—"Mask of Avenger" (Col). Solid \$6,500. Last week, "Capt. Hornblower" (WB) (2d run), hot \$7,000.

Palace (Loew's) (2,370; 44-74)—"Ran All Way" (UA). Very solid \$12,000. Last week, "Frogmen" (20th) (2d wk), weak \$8,000 in final 5 days.

Playhouse (Loport) (485; 55-81)—"Women Without Names" (Indie) (2d-final wk). Died with low

'2d Woman' Fine 23½G, Denver; 'Jockey' \$11,000

Denver, Aug. 28.—City is cluttered up with hold-overs and extended-run pix this session, and it is not helping overall picture. "Second Woman" is getting high money of newcomers playing in three theatres. "Show Boat" is going out after equalizing the length of time any film has stayed at the Broadway, with okay figure in sixth round there. "Disc Jockey" looks good at Paramount.

Estimates for This Week
Aladdin (Fox) (1,400; 40-80)—"Second Woman" (UA) and "Copa-cabana" (UA), day-date with Tabor, Webber. Good \$8,500. Last week, "Young As Feel" (20th) and "House Telegraph Hill" (20th), \$8,000.

Broadway (Wolfberg) (1,500; 40-80)—"Show Boat" (M-G) (6th wk). Okay \$7,000. Last week, \$7,500.

Denham (Cockrill) (1,750; 40-80)—"Warpath" (Par). Fairish \$10,500. Last week, "Peking Express" (Par), \$9,500.

Denver (Fox) (2,525; 40-80)—"Capt. Horatio Hornblower" (WB) and "G. I. Jane" (Lip), also Esquire (2d wk). Holding at \$15,000. Last week, big \$18,500.

Esquire (Fox) (742; 40-80)—"Capt. Horatio Hornblower" (WB) and "G. I. Jane" (Lip), also Denver, (2d wk). Fairish \$2,000. Last week, big \$4,000.

Orpheum (RKO) (2,600; 40-80)—"Alice in Wonderland" (RKO-Disney) (4th wk). Down to \$6,000. Last week, oke \$7,500.

Paramount (Fox) (2,200; 40-80)—"Disc Jockey" (Mono) and "Let's Go Navy" (Mono). Good \$11,000. Last week, "Katie Did It" (U) and "Black Angel" (Indie), \$9,500.

Tabor (Fox) (1,987; 40-80)—"Second Woman" (UA) and "Copa-cabana" (UA), also Aladdin, Webber. Nice \$11,000. Last week, "Young As Feel" (20th) and "House Telegraph Hill" (20th), \$9,500.

Vogue (Pike) (600; 60-80)—"Happiest Days of Life" (Indie). Good \$2,500. Last week, "Ballerina" (Indie) and "Paris 1900" (Indie), \$2,000.

Webber (Fox) (750; 40-80)—"Second Woman" (UA) and "Copa-cabana" (UA), also Aladdin, Tabor. Good \$4,000. Last week, "Young As Feel" (20th) and "House Telegraph Hill" (20th), fine \$4,000.

'My Boy' Wham \$30,000 Tops Hub

Boston, Aug. 28.—"That's My Boy" at the Met is leading the town by a wide margin this stanza with first-run fare at other majors trailing by several lengths. "Iron Man" at Boston shapes stout but "Warpath" at Paramount and Fenway and "Mask of Avenger" at State and Orpheum are only so-so. "Thunder on Hill" in third stanza at Astor is still grabbing hefty femme trade.

Estimates for This Week
Astor (B&Q) (1,200; 50-95)—"Thunder on Hill" (U) (3d wk). Off to about \$9,200 but still good. Second week was nifty \$13,000, same as first.

Boston (RKO) (3,200; 40-84)—"Iron Man" (U) and "Gypsy Fury" (Mono). Trim \$13,000 or over. Last week, "Jungle Headhunters" (RKO) and "Jungle of Chang" (Indie), \$12,000.

Exeter (Indie) (1,300; 55-80)—"Kon-Tiki" (RKO) (8th wk). Neat \$2,600 after \$3,200 for seventh.

Fenway (NET) (1,373; 40-75)—"Warpath" (Par) and "Varieties on Parade" (Lip). Sluggish \$3,600. Last week, "Lost Continent" (Lip) and "G. I. Jane" (Lip), \$3,500.

Memorial (RKO) (3,500; 40-85)—"Alice in Wonderland" (RKO-Disney) (4th wk). Solid \$10,000 after \$14,000 for third.

Metropolitan (NET) (4,367; 40-85)—"That's My Boy" (Par) and "When I Grow Up" (UA). Smash \$30,000. Last week, "Capt. Horatio Hornblower" (WB) and "Let's Go Navy" (Mono) (2d wk), \$11,500.

Orpheum (Loew) (3,000; 40-85)—"Mask of Avenger" (Col) and "The Strip" (M-G). Good \$13,500 shapes. Last week, "Sirocco" (Col) and "Smuggler's Gold" (Col), neat \$17,000.

Paramount (NET) (1,700; 40-85)—"Warpath" (Par) and "Varieties on Parade" (Lip). Mildish \$10,000. Last week, "Lost Continent" (Lip) and "G. I. Jane" (Lip), \$10,500.

State (Loew) (3,500; 40-85)—"Mask of Avenger" (Col) and "The Strip" (M-G). Fairly good at \$8,000. Last week, "Sirocco" (Col) and "Smuggler's Gold" (Col), \$10,500.

Visitors, Cool Weather Help B'way; Thorpe' Smash \$32,000, 'David' 80G, 'Show'-Berle 128G, Both Huge H.O.s

Cool, damp weather plus an influx of conventioners is keeping Broadway first-run business in high gear this week, as most new product continues of high calibre boxoffice-wise. The Veterans of Foreign Wars national encampment and the national convention of American Wholesale Grocers this week both are contributing to the large number of out-of-towners currently in N. Y.

Pacing the newcomers is "Jim Thorpe, All-American," which is heading for a smash \$32,000 at the Astor. The Burt Lancaster starrer started big and has been holding strong ever since the teeoff. Neither "Fugitive Lady" at the Holiday Theatre nor "My Outlaw Brother" at the Mayfair are doing enough to warrant holding. "Brother" is being supplanted to day (Wed.) by "Little Egypt" after the single week.

Visitors are going for the vaude film policy at the Palace, with "Criminal Lawyer" and usual vaude lineup giving house around \$23,000, best in many weeks.

Both the Roxy and Rivoli are terrific with their holdover bills. Latter with "David and Bathsheba," looks to hit \$80,000, almost even with first full week's total; and one of greatest second sessions at the Riv. Milton Berle and his revue headed by Dagmar continue to keep "Meet Me After Show" in high brackets with huge \$128,000 probable for initial hold-over round at the Roxy. Booking only for two weeks with "People Will Talk" and new stageshow and Icehow opening today (Wed.).

Still the big grossing, endurance champ is "Show Boat" plus stageshow, which is headed for a higher figure than last week at the Music Hall. It shapes to hit \$144,000 in current (6th) stanza, and holds a seventh week, through Labor Day at the Hall.

The favorable weather and visiting delegations are keeping both the Paramount and Criterion in the chips. "That's My Boy" with stageshow is holding at a round \$59,000 in fourth week at the Par flagship while Walt Disney's "Alice in Wonderland" continues near a previous week's figure with big \$36,000. "Iron Man" still is solid with \$18,000 in second frame at the State.

"A Place in Sun" started out auspiciously with an elaborate preem last night (Tues.) at the Capitol. The Paramount brings in "His Kind of Woman" and new stage bill today (Wed.).

Estimates for This Week
Astor (City Inv.) (1,300; 55-51.50)—"Jim Thorpe, All-American" (WB). First week ending tomorrow (Thurs.) heading for smash \$32,000 or better. In ahead, "Happy Go Lovely" (RKO) (4th wk-9 days), \$5,300.

Bilco (City Inv.) (589; \$120-\$240)—"Tales of Hoffmann" (Indie) (22d wk). The 21st week ended last night (Tues.) still was big, edging up to \$11,000 after \$10,500 for last week. Stays on.

Capitol (Loew's) (4,820; 55-51.25)—"Place in Sun" (Par). Opened last night (Tues.), with more than 1,000 celebs from showbiz as well as from political and sports worlds attending. Last week, "Law and the Lady" (M-G) (2d wk-6½ days), dropped to mild \$12,000 after only fairly good \$20,000 opening week.

Criterion (Moss) (1,700; 70-81.80)—"Alice in Wonderland" (RKO-Disney) (5th wk). Current session is holding remarkably close to previous week, with resounding \$26,000 or near. Fourth week was \$28,000.

Globe (Brandt) (1,500; 50-51.20)—"Convict Lady" (20th) (4th wk). Down to \$8,000 the round after nice \$11,000 for third week. "Rhurbarb" (Par) opens tomorrow (Thurs.).

Holiday (Zatkin) (950; 50-51.50)—"Fugitive Lady" (Rep). Shapes modest \$8,000. In ahead, "Tomorrow Is Another Day" (WB) (2d wk-10 days), \$8,500.

Mayfair (Brandt) (1,736; 50-51.20)—"Little Egypt" (U). Opens today (Wed.). Last week, "My Outlaw Brother" (UA), got only lightweight \$7,000, and then ran.

Palace (RKO) (1,700; 55-51.25)—"Criminal Lawyer" (Col) and vaude. Hitting fine \$23,000 or near, up from recent weeks. Last week, "Guy Who Came Back" (20th) with vaude, \$19,500.

Paramount (Par) (3,664; 70-81.60)—"His Kind of Woman" (RKO) plus stageshow headed by Jan Murray, Toni Arden, Ray Malone, Elliot Lawrence orch. Opens today (Wed.). Last week, "That's My

Boy" (Par) with Modernaires, Danny Lewis, Bob Chester orch topping stage bill (4th wk), held at okay \$59,000 or close after good \$61,000 for third stanza. George De Witt supplanted Modernaires starting last Sunday (28) because latter had prior commitments.

Park Avenue (Reade) (583; 90-\$150)—"Oliver Twist" (UA) (5th wk). Fourth round ended Sunday (28) held sturdy stage at \$14,800, after \$15,400 for third week. Stays on.

Radio City Music Hall (Rockefellers) (5,945; 80-\$240)—"Show Boat" (M-G) with stageshow (6th wk). Continues in great stride with \$144,000, better than the \$140,000 done in fifth frame, over expectancy. H.C.'s a seventh session, which takes this combo through Labor Day. There is a chance it may go an eighth round, which would make new all-time money high possible.

Rivoli (UAT-Par) (2,092; 90-32)—"David and Bathsheba" (20th) (3d wk). Initial holdover stanza ended last night (Tues.) held in sock manna at \$80,000 after huge \$85,000, which included opening night's biz, near all-time mark here and a new non-holiday week record. Second week was easily one of biggest initial holdover weeks for house.

Roxy (20th) (5,886; 80-\$2.20)—"People Will Talk" (20th) with stageshow headed by Frank Fontaine, Jerry Murad's Harmonicats and Icehow. Opens today (Wed.). Last week, "Meet Me After Show" (20th) plus Milton Berle and his own revue headed by Dagmar, stage (2d wk), held to socko \$128,000 after \$144,000 opening week which is new high at Roxy for name personality.

State (Loew's) (3,450; 55-51.50)—"Iron Man" (U) (2d wk). Initial holdover frame is headed for big \$18,000 after socko \$27,000 opening week, albeit not as big as expected. Continues.

Warner (WB) (2,756; 55-\$1.25)—"Force of Arms" (WB) (3d wk-3 days). Initial holdover week ended Monday (27) was off sharply at \$11,000 after solid \$21,000 opening week. "Painting Clouds With Sunshine" (WB) opens Friday (31).

Sutton (R&B) (561; 90-51.50)—"Kon-Tiki" (RKO) (22d wk). The 21st session ended Monday (27) was \$5,100, just ahead of okay \$5,000 in 20th week. "The Medium" (Indie) opens Sept. 5.

Trans-Lux 60th St. (T-L) (453; 74-51.50)—"He Panned the Door" (Indie). Opens Monday (27). In ahead, "Emperor's Nightingale" (Indie) (16th wk-4 days); dipped to \$1,500 after \$2,000 for 15th round, making very profitable longrun engagement.

Trans-Lux 52d St. (T-L) (540; 90-51.50)—"Kind Lady" (M-G) (4th wk). Third round ended Monday (27) was \$7,000, after fine \$8,000 for second week.

Victoria (City Inv.) (1,060; 55-51.50)—"Bright Victory" (U) (5th wk). Fourth session ended Monday (27) dipped to \$10,000 after good \$14,000 for third week. "Saturday's Hero" (Col) opens Sept. 10.

'Young' Rich \$20,000 In Frisco; 'Sun' Giant 14G For 2d, 'Belvedere' 17G

San Francisco, Aug. 28.—Cloudy, cool weather is helping Market Street film houses this session, with holdovers even showing rare strength. Top newcomer is "Rich, Young and Pretty" with a stout total at the Warfield. "Belvedere Rings Bell" shapes okay at the Fox. "Alice in Wonderland" still is big in second Golden Gate stanza while "Place in Sun" continues socko in second St. Francis round. "That's My Boy" still is strong in third week at Paramount.

Estimates for This Week
Golden Gate (RKO) (2,850; 60-85)—"Alice in Wonderland" (RKO-Disney) (2d wk). Big \$21,000 or over. Last week, \$27,500.

Fox (FWC) (4,651; 60-95)—"Belvedere Rings Bell" (20th) and "Cavalry Scout" (Mono). Oke \$17,000 or close. Last week, "Capt. Horatio Hornblower" (WB) and "Let's Go Navy" (Mono) (2d wk), nice \$15,000.

Warfield (Loew's) (2,656; 60-85)—"Rich, Young, Pretty" (M-G).

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New Production Setup in Brazil Seen Taking Pix Out of Woods

Rio de Janeiro, Aug. 21.

A new deal for picture producers in Brazil promises to turn a formerly profitless and risky biz into a serious, worthwhile trade. That is hoped for via the creation of the new Instituto Nacional de Cinema. New setup proposes to control distribution of both national and foreign pics; allocation of finance or the recommendation to finance, through the Banco do Brasil, of worthy material, to weed out undesirable elements in the industry and appoint known and proven technicians to work on approved scripts. It also plans to classify all films into three groups before distribution.

New deal will not effect the number of foreign pictures imported but will give stricter attention to their quality. This is an attempt to force exhibitors to strive for better screen fare. Foreign pix given an "A" classification will pay less distribution fees than "B" and likewise the "B" films less than "C." The existing law calling for exhibitors to show at least six national films a year, ignored by most big circuits in the past, is to be rigidly enforced.

Film studios that want to bring in foreign technicians in the future will have to apply to the I.N.C. for permission, supplying proof that the experts they want are really qualified.

Alberto Cavalcanti, who has been appointed by President Getulio Vargas to head the new organization, says the I.N.C. is not designed to dictate to studios but to help those who want to make worthwhile pix. Film companies will still be able to make films on their own so long via their own financing; but their productions will have to pass its censorship before being released. Studios requesting I.N.C. backing will be asked to submit their scripts, names of stars, director and technicians.

Cavalcanti, who returned to his native Brazil after 25 years in Europe where he gained recognition with British productions, has made two creditable films, "Caicara" and "Terra e Sempre Terra" plus several documentary pix for Vera Cruz studios in Sao Paulo since his return two years ago.

After Cavalcanti quit Vera Cruz and was set to go back to London, President Vargas took a sudden interest in the picture business, and summoned him to Catete Palace to discuss the situation. The talk ended with Vargas offering his presidential blessing to any scheme that Cavalcanti could organize to put Brazilian films in the world market.

The I.N.C. looks to become another governmental department with its plans for promoting a series of national shorts on the Brazilian way of life, industry and economic progress. The proposed shorts will serve as a proving ground for young Brazilian directors.

Grierson Raps Present British Socialist Govt. As Unfriendly to Pix

London, Aug. 28.

An attack on the government's attitude on the arts, particularly the screen, has been made by John Grierson, former chief of the Central Office of Information, Films Division, and now the man behind the Group 3 project to train up-and-coming studio talent, in a magazine published in connection with the Edinburgh Film Festival.

The only great friend the industry has had, he writes, was Sir Stafford Cripps; but the others, for many good reasons and some bad ones, could not allow their imaginations or their energies to reach as far. As a result, art went out because the relationship of art to the all-too-important purpose of results was not within the political moods.

Grierson, who writes as "an old radical," refers to the long years of opposition behind the Labor Party and "a trade union foundation which in its grasp of cultural values had never seen beyond suburbia. The only arts it really understood and trusted were the art of the platform and the art of political management."

No U.S., British-Italian Pix Shooting in Italy

Rome, Aug. 21.

There are no American or British and Italian co-productions in works now as has been the case for the last few summers. However, Carmine Gallone is heading and directing a Franco-Italian combination, "Messalina." Gallone is usually connected with operatic films. Mexican actress Maria Felix and George Marchal of Paris head the cast of more than 50 characters from the Italian and French stage and screen.

Another planned for September is "Rich Man of the Glacier" which starts a new trend by combining Italian and Spanish production. Pic will be made in both languages. Osvaldo Langini will direct. Another French Italian pic, "Leather Nose" is being lensed in Brittany. It stars Jean Marais, Mariella Lotti and Francoise Christophe.

Aussie Film B.O. Solid With 'Caruso' Sockeroo; 'Eve,' 'A&C' in 6th Wks.

Sydney Aug. 21.

No headaches presently here at film theatre boxoffices as payees lineup solidly for strong fare. "Great Caruso" (M-G) is sock in three houses. "Born Yesterday" (Col) is winding up a smash seven weeks.

"All About Eve" (20th) now is in sixth week. "Lemon Drop Kid" (Par) is healthy in third stanza while "Ellen" (UA) is oke in sixth frame. "A&C in Foreign Legion" (U) is going six weeks. "Halls of Montezuma" (20th) appears in for nice run.

Melbourne's Toppers

Melbourne, Aug. 21.

Lineup of top pix here includes "Great Caruso" (M-G), "Comanche Territory" (U), "Inspector General" (WB), "Ma & Pa Kettle on Farm" (U), "Spider & Fly" (BEF), "Panique" (RKO) and "Branded" (Par).

"Klim" (M-G), "Flame and Arrow" (WB) and "Groom Wore Spurs" (U) are toppers in Brisbane.

Brit's 10-Day TV Boost Via Nat'l AM Program

London, Aug. 28.

British TV is to be given a special boost from tomorrow (Wed.) when the National Radio Exhibition opens at Earls Court. For 10 days top available talent is being recruited for a series of specially designed programs which are being relayed from a specially constructed theatre.

British, American and continental acts have been lined up for nightly shows until the shuttering on Sept. 8. Terry-Thomas will be playing his first TV date since his return from America tomorrow, and on the same bill will be Anne Ziegler and Webster Booth, and Rawicz & Landauer. The Mack Triplets, had last week completed a two-week run at the Palladium, will have a 15-minute "Starlight" spot on Friday (31), and the following night will be featured in "Rooftop Rendezvous" with the Five Smith Brothers and vocalist Joyce Golding.

Next Monday (3), Sadler's Wells ballerina Violetta Elvin will be spotlighted in a 60-minute opera and ballet show produced jointly by Christian Simpson and George Foa. John Field also has star billing in this show.

Welles' Own Co. in Rome

Rome, Aug. 21.

A new company, Orson Welles Productions, has been formed here, with announced plans for producing films and distributing both feature pix and documentaries.

First one is "Captain Noah" which will be made at the Scalers Studios in Rome. Welles will write, direct and act in this one. Welles is expected back from London in September where he has been finishing some sound work on his "Othello."

Hunt Canadian House Mgr.

London, Ont., Aug. 28.

Pending the outcome of the audit at the Odeon Theatre here, following the disappearance of Manager Ken Johnston, Paul Frost is temporarily in charge of operating the film house.

Search for Johnston, who is believed using the name of "Pat Noonan, Jr., of Toronto" spread to Vancouver, British Columbia, when an air line passenger agent identified a picture of Johnston as the man who boarded a plane for Vancouver.

Old Vic Co. Tour Mapped for U. S.

London, Aug. 28.

Arrangements for three top flight British companies to play America and Canada are being finalized by Sol Hurok, currently here after an extensive Continental tour. He plans to return to the U. S. in September.

First of the three companies will be the Sadler's Wells Theatre Ballet, which is scheduled to open in Canada and will follow with a countrywide tour of the U. S. They have been linked for 26 weeks and will play all major cities. Hurok is convinced that this company will achieve the same success as the Sadler's Wells Ballet Co. which toured America in the last two years.

To follow, Hurok is planning to take over the Old Vic Co. in a repertoire of three plays headed by "King Lear." This company is being pacted for an eight-week season, of which at least six will be in New York. It is possible he may arrange for the company to play a week in Boston and Philadelphia.

Today (Tues.), Hurok is huddling with the Glyndebourne Opera management to set a deal for the company to tour America in the 1952-53 season. Details have not advanced beyond preliminary stages, but there is every likelihood of the deal being concluded in the near future.

Jeanson Loses Out In Endeavor to Keep His Scripted Pix From Fete

Paris, Aug. 28.

President M. Drouilhat, of the Seine Court, has rendered a decision nullifying Henri Jeanson's contention that he had a right to stop producers from sending pix he had scripted to the Venice Film Festival. This was done via a "refere," the French equivalent of an injunction in U. S.

Through lawyer Pierre Maurice Garcon, Jeanson tried to have "Garcon Sauvage" and "Barbe Bleue" placed in escrow for three weeks so that it would be impossible for them to be shown during the Venice festival. Jeanson objected to it on the grounds that he did not consider the Italian jury as fair thereby creating considerable adverse comment in Italy and some bad blood between French and Italian film people.

The producer, Gibe Films and the French Producers Assn. claimed that Jeanson, since he agreed to script the pix, had no right to damage them commercially by interfering in having the films shown at the fest.

Col Angels 'Mothers'

Rome, Aug. 21.

Columbia International of Italy is backing "100 Little Mothers" currently being produced and directed by Leonide Moguy. Moguy made the same picture 20 years ago in France. For the current production, Moguy made a deal to use the story, but will be able to use the title of "100 Little Mothers" only for foreign distribution. "The Instinct" will be the tag for the U. S.

Start Tamil Pix Versions

Madras, Aug. 21.

Dwindling revenue from a limited field has caused Calcutta film producers to think of turning out Tamil versions of pictures in Bengali as that the South Indian market also can be tapped.

Tamil versions of nearly six pictures are under way.

Arg. Chains Shuffle Houses to Make More 1st-Runs Available for U.S. Pix

Buenos Aires, Aug. 21.

Argentina's major exhibitors are at work in combination with the U. S. film distributors on a reorganization of their circuits which will enable showing on best possible terms the many U. S. films which have arrived here after the long hiatus during which new foreign imports were suspended.

The problem for distributors is to get favorable playing time at the highest possible percentages, always bearing in mind that the foreign films must alternate constantly with the native product. Best example of this is the race to get into the Gran Rex and Opera theatres, two biggest first-runs in Buenos Aires. Two weeks ago both were prevailed upon by the Entertainment Board to overlook the fact that "Cosas de Mujer" (Interamericana-Mapal) and "Los Arboles Meuren de Pie" (San Miguel) were not meeting holdover figures and keep them in for fifth weeks. This delayed "Enchantment" (RKO) and "The Men" (UA). Since national pix must segue immediately after those pictures, the Opera already has agreed to preem "Mujeres en Sombra" (Libertador) Aug. 23, although "The Men" only opened there last week. This means delay on the release of "The Hellress," which Paramount had skedded for the Rex, and "Neptune's Daughters," which Metro has set for its first release at the Opera. Even trailers of the foreign films must be exhibited jointly with trailers for some national picture.

The Compania Central Cinematografica (Lautaret & Cavallo), which controls the Gran Rex, Ocean, Ambassador and Monumental as well as some second-run houses, is trying to work out a deal whereby each feature will be released day-date in two of the former second-run spots to give the circuit seven first-runs. These would work in a tieup with first-neighborhood theatres controlled by lesser circuits. Under this setup the circuit could absorb 52 foreign and 52 Argentine pictures each year.

Lococo to Take 78 U. S. Pix

Under a somewhat similar arrangement the Lococo circuit would absorb 78 foreign and 78 national films per year. In addition to these two major circuits, the Entertainment Board is being asked to approve a third line of first-run houses. Similar arrangements have to be worked out in other principal Argentine cities.

Columbia Pictures has inked a deal with the Central Cinematografica, and has arranged for "Jolson Sings Again" to be released at the Ocean Theatre when the national picture "El Pendiente" (AAA) completes its run there. Universal preemmed "Mexican Hayride" at the Normandie Aug. 14, and thus won the race to be the first company to get one new product on the screen.

Universal, Metro, Warner and United Artists product will be released on the Lococo circuit while Paramount and 20th-Fox are signing with the Central Cinematografica. RKO's deal with the latter ran into difficulties, and no pact has been signed as yet. Hold-over terms have been amended to meet the new situation, while the companies have considerably increased their percentages.

Dilatory Official Tactics

The worst problem the distributors have to contend with are the dilatory tactics the authorities adopt in granting exhibition permits and approving publicity material as well as the system of dual censorship by the Entertainment Board and by the municipal police. Local producer Miguel Machinlandarena (San Miguel Studios), who repped local production on the municipal censorship board, disagreed so much with the latter's policy on native pix which were rejected that he resigned. An industry delegation recently asked President Peron to have censorship left entirely up to the Entertainment Board.

The Court here has rejected the claims made by a number of the U. S. distributors against the tax department for return of taxes paid on royalties, contesting the state's demand for 5% of half of all gross receipts remitted to the U. S.

Unions Put Damper On Aussie Sun. Films

Sydney, Aug. 21.

Latest development in the move to open cinemas here Sundays struck a snag when the powerful Theatrical Employees' Union (projectionists, etc.) issued an edict that if Columbia supplied pix to Miss Hilda Hattam, indie operator of the 1,120-seater Premier in Surry Hills, or to any other exhibitor, for Sunday playdates, projectionists would refuse to handle the Col product. Also they would yank off the current hit, "Born Yesterday." This edict compelled Miss Hattam to cancel her Sunday bid. Columbia and other U. S. distributors have not come forward with any further plans.

Leroy Brauer, Columbia chief here, said that his company firmly believes there is a need for Sabbath shows in Australia but that his company has no intention of attempting to break the present laws covering unionism in Australia.

Yank Distribs, Mexican Exhibs Fear Worst Via 50% Playing Time Law

Mexico City, Aug. 28.

Pessimism is spreading among U. S. distributors here and among many exhibitors because of the law enacted Aug. 6 that demands 30%-50% playing time for Mexican films. Many fear the law will kill at least half of their biz. As a result, some exhibitors are readying injunction suits against the law.

Their attitude is seemingly voiced by Antonio Osio, veepee of the National Exhibitors Assn., who feels that exhibitors don't need laws. They believe the constitution is ample enough, he pointed out, stating that every time a law is enacted it gives exhibitors problems.

Osio asserted that local top first-run cinemas are incapacitated in exhibiting Mexican pix in proportion and for the time the law demands. He declared that these houses prefer foreign pix because they are the top coin producers. Government sources continue mum about that remark.

The industry here is smiling wily at the boast by Felipe Velazquez, secretary-general of the National Cinematographic Industry Workers union, that should U. S. rawstock purveyors eliminate Mexico in reprisal against the law, Mexico could be situated okay because the new factory in the Argentine will fill that gap. Trade remarks hint that Argentine will feel lucky if its rawstock plant can even supply needs down there and the report that the factory contemplates exporting will be news to the Argentinians.

London Legit Bits

London, Aug. 21.

Jack Hylton's musical, which he acquired from Archie Mennies and Albert Rothwell for Arthur Askey and Florence Desmond, will not be done till late fall. Show tries out at Oxford Dec. 3 for two weeks, after which it plays five weeks at Manchester and then opens in the West End. . . . Charlotte Frances has written a new play, titled "Celestial Circus," as a vehicle for Renee Houston and her actor-husband Donald Stewart. . . . Constance Cox's adaptation of Oscar Wilde's "The Picture of Dorian Gray" which is being tried out at the Theatre Royal, Aldershot, Sept. 24 prior to the West End, will star Sorrell Carson in the male title role, which is something new, in having a femme depict the male character. John Hanau is producing.

Joyce Redman is replacing Joan Tetzel in "The Little Hut" at the Lyric Theatre, while the latter is away on three weeks' vacation. . . . John Van Druten's new play, based on one of Christopher Isherwood's stories, which he wrote with Joan Greenwood in mind, was reluctantly turned down by the English star. Although she liked the play, she thought her part unsuitable for a Broadway debut.

In Contrast to West End Downbeat, Seaside Resort Legit Biz Climbs

London, Aug. 28.

It seems strange that, despite the Festival of Britain having partly crippled London West End show biz, it has not had the same adverse effect on biz at most seaside resorts.

Fact is that a top spot like Blackpool is 15% ahead of last year, with George and Alfred Black's show, "Happy Go Lucky," at the Opera House, doing turnaway biz. The annual circus is also capacity, as is the Black's other show, starring Norman Evans at the Winter Garden. Of the pier shows, the best intake is garnered by Lawrence Wright's "On With the Show," at the North Pier. The only disappointment at Blackpool is H. M. Tennent's revival of "Hobson's Choice," with Wilfred Pickles at the Grand Theatre. This was expected to do sock trade because of Pickles' local pull.

Scarborough, which has Greatrex Newman's "Fol-de-Rois," annual concert party which played the West End for a short season early this year for Jack Hylton to good intake, is doing 10% better biz than last year. Same goes for Clarkson Rose's annual show at Hastings.

Bexhill, which stars Edward Kent's "Starlight Rendezvous" for the summer season, has been such a hit that it has already been booked to return next year. Even Eastbourne, a comparatively dull town as far as summer showbiz goes, is doing fully 10% better than former years. This also applies to Douglas, Isle of Man, with Manny Jay and Hyman Zahi's "Soldiers in Skirts," which, despite playing a return visit there, is doing better than ever. Also in the money is Bernard Delfont's "Show Time" at Southsea, which to a great extent is attributed to the stars Alfred Marks and Jack Jackson, both big radio names.

In contrast to all this newly-found wealth in the resorts, an outstanding disappointment is Brighton, the most popular seaside near London, which seems to have lost its popularity, and Bognor, a resort near Brighton, which was also among the favored ones until recently.

At Least Tourist Biz Hypoed by Brit. Fete; July Influx a New High

London, Aug. 28.

As the Festival of Britain reaches its final phase (the South Bank Exhibition shutters at the end of September), there is now little doubt that it has accomplished at least one of the things it set out to do. It has hypoed the tourist trade to the extent that the July intake has broken all past records, even though the number of people from America continues to run below that of last year.

Apart from revenue earned by British shipping and airlines, overseas tourists to Britain in July spent more than \$28,000,000, making tourism one of the nation's most valuable exports during the month.

Overall total of foreign travelers who have come to England in the first seven months of 1951 is 10% ahead of last year. More than 407,000 checked in during this period, of whom more than one-quarter, or 124,184, landed last month. U. S. travelers to Britain in July numbered 21,275, a drop of 7% from last year's figure. About 34% of the American tourists came by air as against an overall flying percentage of 22%.

Nacard Quits M-G In Aussie to Join Par

Sydney, Aug. 28.

George Nacard, longtime theatre manager with the Metro loop, has quit to join Paramount. Nacard broke from Metro following an alleged disagreement with topper Bernie Freeman. His new job will be to look after Par's theatre interests.

Nacard's appointment substantiates reports that Par is lookseeking for additional showcases in key Aussie spots, difficult today because the major circuits control the lush spots.

Jerusalem Cuts Tax On Theatres, Houses Reopen

Tel Aviv, Aug. 21.

After one week's strike of the cinema owners in Jerusalem during which all the cinemas there remained closed, the Jerusalem municipality has agreed to reduce the entertainment tax in accordance with the demand of the theatre owners.

Because of the settlement, the sympathy strike of cinemas throughout the country did not take place. It is reported that the loss in revenue to the Jerusalem municipality for the week was substantial.

Mex Legiters, Pix in Slump

Mexico City, Aug. 21.

Cinemas and theatres here are bogged down in the worst economic depression they have suffered in years. Conditions are currently so bad that only two of the 126 cinemas in this city of 3,000,000 are playing to capacity. Theatres are going \$200 daily into the red in many cases.

Optimists among the exhibitors aver the situation is transitory. Admitting that inflation that causes frequent price hikes of 25-50% is much to blame, they aver that the chief cause is a public economy wave, people hoarding not only pesos but centavos as buffers for the larger amount of coin that they must have at this time for the annual September public vacations of 10 to 15 days, including celebration of the Sept. 16, Mexican Independence Day. Exhibitors hold little hope of an upbeat in October. Film theatres have no hope of hiking admission scales.

Hottest complaints are from theatre impresarios. They do not see any future improvement because of increasing costs. Unlike the exhibitors whose moves to increase admission charges are killed by heavy pressure, they find that the high cost of living prevents them from passing upped costs on to customers.

The depression hurts vaude revue houses, too. Impresarios say costs are so high they can't seek the hypo of booking really good foreign talent as dwindling boxoffice coin precludes such outlay.

Swiss Film Producers Expand to Features

Zurich, Aug. 21.

Praesens Film, only Swiss producers of full-length pix so far, promise to have serious competition from Gloria Film Zurich, which until now only have produced documentaries and shorts. Company recently formed a new department to handle features exclusively. Department is headed by Dr. Oskar Dueby, former production manager at Praesens, where he turned out pix like "Four in a Jeep," "Swiss Tour" (released under the title of "Four Days' Leave") and "Last Chance." Praesens took Richard Schweizer, who did screenplays for many Praesens pix in recent years, with him.

Unlike the Praesens policy to consider chiefly the English-speaking export market, Gloria Film tends more toward German-speaking countries such as Germany and Austria for export of their product. Gloria Film's first film for this fall is a comedy-drama, "Palace Hotel," which Dueby will produce from a screenplay by Schweizer. Director will be Max Opulis, born Vienne, who did several U. S. pix such as "Letter From an Unknown Woman" and the James Mason starrer "Caught."

Color Expert For India Pic
Bombay, Aug. 21.

George J. Jenkins, Technicolor consultant from Hollywood, has arrived here to assist producer-director Schrab Modi in turning out "Jhansi-Ki-Rani" as a tint.

Glasgow City Council Branches Into Showbiz

Glasgow, Aug. 21.

The city council here has branched out into show biz. In conjunction with Glasgow Citizens' Theatre, it will present the Scot oldie "Ane Satyre of the Thrie Estaites" in the 3,000-seater St. Andrew's Halls, Sept. 12. Play is being staged for third year running at the Edinburgh International Festival and will follow on to Glasgow. Glasgow Corporation will give Citizens' Theatre a subsidy and guarantee.

Western Europe Film Patrons Shopping For Pix, Grosses Off 16%

Filmgoers are shopping for entertainment in western Europe according to Henry Deutschermeister, head of Franco London-Film, who arrived in N. Y. last week. Grosses are off about 16% in France and other countries, he estimated, primarily because of the public's tendency to place more emphasis upon the story rather than the star.

Spectacles appear to be most popular in France, Deutschermeister declared, and cited the success of "Joan of Arc" and "Fabiola" among others. While television, of course, is a definite competitor to the film boxoffice in the U. S., it's no threat to exhibitors in France. There are only about 8,000 sets in the hands of the public in that country.

In a stay of several weeks in the U. S., Deutschermeister expects to set an American distribution deal for the English version of his company's recently completed Laurel & Hardy starrer, "Atoll K." Prints of the film arrived in N. Y. Monday (27) and negotiations are in progress with a major company.

French version of the picture was made concurrently with the English and Deutschermeister believes that this step resulted in at least a 30 to 35% budgetary saving. Feature, which also has Suzy Delair as one of the cast toppers, concerns a Pacific isle owned by L. & H.

Aside from the English and French versions, "Atoll" will also be dubbed in Italian, Spanish, German and Turkish. Franco London, incidentally, has two other projects on its fall production agenda. These include "Men Never Know," a Michele Morgan starrer, based upon a Vicki Baum novel, and "The Seven Sins." Cast has not been set as yet for the latter. Company is committed to turn out four pictures annually.

ITALO CINEMA CODE CRACKDOWN DELAYED

Genoa, Aug. 21.

Strong exhibitor pressure has brought about the suspension, for an indefinite period, of a nationwide construction revision of Italian film theatres made necessary by new safety regulations recently announced by the Italian Ministry of the Interior. Theatre owners, through their national association and related agencies, had loudly protested the new set of regulations which would have brought widespread shuttering of film houses throughout the country because of the drastic and in many cases financially impossible changes needed to meet the new set of building codes.

In announcing its suspension "until further orders," the Ministry of the Interior said it was doing this because national economic conditions did not at this time permit so vast and costly a program of changes.

Snafu Keeps Carson From U.S. Troop Dates

London, Aug. 28.

Jack Carson, who came to play the London Palladium primarily to have an opportunity to put in week entertaining American troops in Europe, contrary to expectations is unlikely to entertain them. This stems from a misunderstanding in the clerical departments of the U. S. Naval and Army Air Force, which caused delay in transport until late in the week, making it impossible for Carson and his gang to tour the spots he had intended. It now has been arranged that Carson is to go through his intended schedule early next year when he returns here to make a picture.

Giant UFA Studio Offered to Highest Bidder; Bonn Brass Denounce Allies

By GEORGE F. GAAL

Bonn, Aug. 21.

'Fabiola' Click Prompts Dubbing 4 More Italo Pix

Rome, Aug. 21.

Following the success of the English-language version of "Fabiola," in the U. S., four other recent Italian productions are being dubbed into English.

"Cronaca di un Amore," "Patto col Diavolo," "Gli Inesorabili" and "Yvonne La Nuit" are currently undergoing the language treatment at the local Fono Roma studios. Other English versions are being mulled.

Bavaria Pic Studio Shutdown in Crisis

Munich, Aug. 21.

Bavaria Filmkunst (UFA) studios, in suburban Gieselsgracht, have closed their doors for the second time this year. Since the end of July, no films were produced in these studios, comprising more than 50% of western Germany's feature film production capacity. To make things worse, there is no solution in sight at the present, and studio officials fear that soon they will have to fire at least half of the estimated 2,000 employees.

First standstill came in March, but that lasted only for two weeks, and the 200 employees dismissed at that time, were later rehired. The shutdown represents a new worsening of the west German picture production crisis, resulting from ever-increasing difficulties in securing backing from banks, the state or private financiers.

Lack of backing is mainly because of the inferior quality of postwar German films, which are unable to compete with foreign imports or even prewar or wartime vintage German pix. Subsequently, several producers went bankrupt and the majority of pix were unable to pay back the original investments. An average German film's production costs are about 300,000 marks (\$190,000), and it takes at least two years to pay back this amount.

Additionally, there have been several scandals in Munich involving producer's misappropriation of state-backed credits. As a result, the Bavarian state decided to refrain from further accepting credit guarantees for pix production. A recent announcement by Friedrich Zietzsch, Bavarian finance minister, revealed that these guarantees now represent spendings of more than \$1,000,000.

An announcement by studio workers earlier in August showed that this year only six pix were produced here, as against 32 in 1950. Yearly dubbing capacity of 250 foreign pix is also far behind schedule in 1951.

Win or Lose, Turpin Set For 4 Weeks in Vaude

London, Aug. 28.

Randolph Turpin, now in N. Y. preparing to defend his middleweight title against Sugar Ray Robinson, has been booked for a four-week vaudeville tour on his return, win or lose. Deal has been made through the Will Collins Agency.

Turpin will do his first week at the Trocadero, Elephant & Castle, a London suburban J. Arthur Rank picture house, during the week starting Oct. 22. It is understood his act will be restricted to around 10 minutes and will comprise a limited amount of boxing, and one or two gags.

Other dates have been lined up at Birmingham, Liverpool and Glasgow, and it is possible he may do an additional week in Dublin.

Scots Save 33% on TV Sets

Glasgow, Aug. 21.

Many Scots are buying kits and assembling their own TV sets in readiness for opening of Scotland's first television station next year.

Extra 33% tax on video sets, imposed in Britain's last budget, hits at prospective buyers. Hence, the yen for homemaker sets.

The Allied High Commission, apparently disgusted with German bickering on the breakup of UFA, the former Nazi state-owned film monopoly, announced that Bavaria Filmkunst, UFA's giant studios near Munich, are on sale to the highest bidder. Also put on the block was Mars Film, a small synchronization outfit in the British sector of Berlin.

The surprise Allied announcement was immediately denounced by Bonn government circles, and while no official German statement was made, government circles labelled the Allied action as a "gross breach of faith."

Allied action was even more surprising, because it has been an open secret that the UFA breakup would be turned over to the Germans. A German draft law to this effect was recently submitted to the Allied High Commission, and its approval was regarded as certain.

However, after the present announcement, a spokesman of the federal economics ministry stated that the Allied move practically wiped out the validity and necessity for such a German law and that the government would reconsider its plans on UFA decartelization. The spokesman said that because of the separation of the sale of Bavaria Filmkunst from other UFA property, the anti-trust action became almost superfluous. He added that for this reason the Germans might ask the Allies later to halt these sales.

Nazi Angle Seen

There was no immediate official comment from the Allied side either, but the announcement on the Bavaria Filmkunst and Mars Film sales made it clear that they regard, as they did before, Bavaria Filmkunst as the gist of the UFA liquidation program and that they might want to get this over with before the Germans have a chance to lay their hands on the property.

Only a few weeks ago, a western official predicted to VARIETY that once the Germans run the UFA breakup, the liquidation program would fail, because of the German government's and the Bundestag's (lower house of Bonn parliament) reluctance to actually smash the combine. He said also that with the UFA breakup in German hands, the industry would be run within one year by the same Nazis who headed UFA while it produced propaganda films for Josef Goebbels, Hitler's propaganda minister.

As it is now, the UFA liquidation program is embodied in Allied High Commission Law No. 32, which decreed that all property of UFA must be sold at public auctions by Jan. 1, 1952. UFA property in western Germany and West Berlin is valued at 50,000,000 marks (\$11,900,000), of which Bavaria Filmkunst alone is worth about 12,000,000 marks (\$2,856,000). Also, the Bavaria Filmkunst studios comprise more than 50% of the country's film production capacity, with other UFA studios in Wiesbaden comprising another 20%. All are now run by Allied custodians and rented to independent producers.

'Auberge Rouge' Okayed For 3 European Nations

Paris, Aug. 28.

L'affaire "Auberge Rouge" has now been settled, with the censors allowing the picture to be shown in France, Belgium and Switzerland, but nowhere else abroad. For France, one cut had to be made which included a line derogatory to the gendarmes.

Since foreign showings have been forbidden, this means that Memnon Films (Simon Shiffrin) will not be able to get the expected subsidy from the Fonds d'Aide, thus getting deeper in the red.

The world preem was to have been held in Deauville but because of the censors' delay, it opens in Le Touquet. Picture was directed by Claude Autan-Lara, and stars Francoise Rosay and comedian Fernandel, latter a profligate monk. Same producer had already produced "Ballerina" and "Olivia." Both pix ended in the red.

Paramount's Great Attraction

Boxoffice

"Most
Important
Of The
Year!"

VARIETY

"Sex Was A
Built-In Quality
Of The Novel
And Stevens'
Direction Makes
The Most Of It!"

Film BULLETIN

"Bound to
Enthrall
Masses
and
Classes!"

MOTION PICTURE DAILY

"Will
Attract New
Audiences—
And Reward
Filmgoers And
Exhibitors Alike!"

MONTGOMERY CLIFT
ELIZABETH TAYLOR
SHELLEY WINTERS

in

GEORGE STEVENS'

Production of

A PLACE IN THE SUN

with KEEFE BRASSELLE • Produced and Directed by GEORGE STEVENS

Screenplay by Michael Wilson and Harry Brown • Based on the novel AN AMERICAN TRAGEDY,

by THEODORE DREISER and the PATRICK KEARNEY play adapted from the novel

Today's Best Boxoffice News!

HOWMEN'S GRADE REVIEW

"Clift At His
Best—Winters'
Stature Greatly
Enhanced—Taylor
Irresistible!"



"Loaded
With
Heavy
Money-Making
Potential!"

Following Last Night's Gala Premiere

NEW YORK ENGAGEMENT STARTS TODAY CAPITOL THEATRE

Now playing to smash grosses Fine Arts,
Los Angeles—St. Francis, San Francisco

A LOVE STORY OF TODAY'S YOUTH

"Sun" Comes Up In A Blaze Of National Advertising!

PARAMOUNT'S BIGGEST CAMPAIGN
IN FIVE YEARS—INCLUDES:

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FILMLAND
MODERN SCREEN
MOTION PICTURE
MOVIELAND
MOVIE LIFE
MOVIE STARS PARADE
PHOTOPLAY
SCREEN GUIDE
SCREENLAND
SCREEN STARS
SCREEN STORIES
SILVER SCREEN

—A Total Of Over
35 Million Circulation



Senate Saves 'Voice' Films Division, But Curtails It; Expands Radio

Washington, Aug. 28.

Radio operations of "Voice of America" will be substantially expanded and motion picture activities will be saved from near extinction, as a result of a Senate action last week. Film program will be curtailed somewhat but will still be sizeable.

The Senate voted \$85,000,000 for the State Department's International Information and Education Program. This was \$22,000,000 more than the Senate Appropriations Committee had recommended, and is virtually the same as what the House gave the "Voice" program to spend for the coming year.

The "Voice" Motion Picture Division, directed by Herbert T. Edwards, will be somewhat curtailed as the result of the Congressional appropriation. The division is now operating on a budget of nearly \$12,000,000. It has asked an additional \$1,270,000 in the \$115,000,000 budget proposed by the President for "Voice." Had the Senate Appropriations Committee recommendation to cut this amount to \$63,000,000 been voted, the division budget would have been reduced to less than \$3,000,000.

The division is currently spending about \$4,000,000 a year for original film productions contracted to private companies and an approximately equal amount on foreign language versions and distribution prints. About 200 reels of pictures are now in production, covering about 100 subjects.

The division employs about 360 persons, about half of whom are stationed in New York, about 120 in Washington and the rest in production centers.

The International Broadcasting Division of "Voice," under Foy Kohler, is now operating on the basis of a budget of \$16,000,000. This will be stepped up to about \$25,000,000 to allow for more programs, more languages and greater coverage. The division now broadcasts in 45 languages and produces 48 hours of programs daily.

The division also plans to increase its use of TV in pushing the "Campaign of Truth," utilizing available stations in Europe and Latin America. Kinescopes of U. S. programs and "Voice" films are being shown on foreign TV stations.

According to testimony given the House Appropriations Committee, "Voice" radio plans for the 1952 fiscal year (which began July 1) call for an expansion of 330 full-time employees. Over 100 additional personnel were to be employed in the New York offices and 220 were to be hired for overseas bases. No expansion was planned for the Washington staff, which accounts for only 30 of the 2,000 persons employed by the division.

Fun's Fun

Continued from page 4

a glowing picture of sympathetic agents who know "that sometimes you don't do your best work right in Hollywood. You might go to Palm Springs, the beach, New York or even Idaho to do that work."

The board showed no disposition to quibble with the fact that writers may do their best work away from home—or even with the plaintiff's contention that "very few writers get their jobs by standing on Hollywood Blvd.—It's ability which determines your future work."

However, the Appeals Board felt that there was a basic difference between taking a trip on which work was done and taking a trip for recreation.

In declaring her ineligible for unemployment insurance payments, the board commented that "the evidence indicates that her principal reason for residence in Hayden Lake (Idaho) was to take a vacation and have fun."

Just what effect the ruling will have on the occasional parade of Cadillacs to the unemployment compensation offices by screen figures temporarily at liberty, remains to be seen.

Bidding Tossed

Continued from page 7

ing out of court, as they claim, "constitutes distributor rationale in attempting to justify the further nourishment of this Frankenstein monster that threatens to drive this industry into chaos."

Chl Heaviest

Majority of film outfits have instituted bidding in 500 to 600 situations across the country. In some cases the procedure is formal, that is, with the theatremen offering rental terms in a sealed envelope. In other spots, negotiation of run is undertaken by the distrib with competing theatres individually.

Heaviest bidding location is Chicago. Pointing this up is the fact that M-G reportedly has given its Chl office autonomy in setting licensing deals without the delay in obtaining homeoffice approval of contracts.

Also underlining the importance of bids is the fact that Paramount has set up a new department to concern itself exclusively with that form of selling. Par staff is headed by Harold Becroft, who originally joined the company to handle distribution of "Trio," which the company acquired from J. Arthur Rank. Becroft subsequently moved into sales generally and then into the bidding post.

Edinburgh Fest

Continued from page 2

any other composers in the world. Curiously, only two U. S. pieces are being aired here. They are Morton Gould's Philharmonic Waltzes and Short Symphony, by Swanson.

More Americans Attending

More Americans are in Edinburgh than in previous years. The city is packed with U. S. accents, cars and dollars, and much impetus is being given to Scot trade as result.

Tickets for Festival shows have been purchased by overseas visitors to extent of \$21,000. One odd fact is that many Festivalites are here from Bulawayo, Southern Rhodesia. The New York quota is big, too.

The legit side here is poorly represented by a revival of Shaw's "Pygmalion" and a presentation of Shakespeare's "The Winter's Tale," already seen in London.

Another target for the grippers is film star Margaret Lockwood, who has the Eliza Doolittle flower-girl role in "Pygmalion." Before the play opened (20) she was attacked by columnists, who said she wasn't sufficiently great an actress to play the part in Festival. Opening-night audience loved Miss Lockwood and gave her a warm reception. Her acting may be uneven, but she's ideally cast, and gives a sound performance.

West End, Paris Represented

Tyrone Guthrie's production of the Scot oldie, "The Thrie Estaites," has been revived in the ancient Church of Scotland Assembly Hall. Tonight (28), Peter Brook's production of "The Winter's Tale" moves up from London's West End to visit the Lyceum Theatre here.

From Paris are coming the Theatre de l'Atelier, presenting two plays by Anouilh, "Le Bal des Voleurs" and "Le Rendez-vous de Senlis," in addition to Monnier's "L'Enterrement."

For opera lovers there's a new Carl Ebert production of "La Forza del Destino," sung in original Italian by the Glyndebourne Opera to mark 50th anni of Verdi's death. For the balletomanes there is the debut in Britain of the Yugoslav National Ballet from Belgrade and a return visit of the Sadler's Wells Ballet, with Margot Fonteyn, Maira Shearer, et al.

Undoubted highlight is the appearance of the New York Philharmonic-Symphony Orch. in 14 concerts.

Sideways (not officially recognized) range from an Icelandic play to Scot community drama and T. S. Elliot's "Murder in the Cathedral" in ancient St. Giles Cathedral.

At least 20 plays are being staged. The Dublin Players make an unofficial appearance, presenting Synge's "Playboy of the Western World" and Lennox Robinson's "The White-Headed Boy," first produced in Britain in 1920.

Mike Todd There Too

Michael Todd, New York producer, is filming the nightly Edinburgh Castle Tattoo in color, and special facilities have been set up.

Inside Stuff—Pictures

Films on art and artists, which not too long ago were something of a curiosity, have been occupying an increasingly important place in both the theatrical and 16m field. So much so that the United Nations Educational, Scientific and Cultural Organization in Paris has just issued a 72-page illustrated catalog of such pix from 21 countries. Another evidence of interest is a three-day festival of art films to be held next Saturday, Sunday and Monday (1-2-3) at Woodstock, N. Y.

Likewise, Brandt's Trans-Lux 72d, N. Y., started the first of a new series of art pix yesterday (Tues.). They have been made by Jean and Mavis Lenauer in color under the general label, "World of the Artists." Opener is "Ballet By Degas," to be followed by "Three Paintings of Hieronymus Bosch" and "Crucifixion Theme and Variations." First two are one reel and the last 1½ reels.

The Woodstock Festival is to be held in the Playhouse there. Sponsors are the Woodstock Artists Assn., American Federation of Arts and Film Advisory Centre. Sidney Berkowitz is general chairman and William Chapman and Perry Miller co-chairmen of the film program. Festival is dedicated to Robert J. Flaherty, who died July 23. Aim is to "focus attention on and give recognition to the achievements in this comparatively new and rapidly expanding field." There will be two programs of films each day and panel discussions.

Copies of UNESCO's International catalog are available from the Columbia University Press, N. Y., at 55c.

Pittsburgh will hardly have time to recover from one world preem, U-I's "Iron Man," before it gets another, M-G-M's "Angels in the Outfield." Latter was shot largely in that city at Forbes Field, home of the Pirates, and when Branch Rickey, general manager of the club, originally agreed to let studio have team's facilities, it was with the understanding that the pic would open there. It will, at the Penn Theatre, Sept. 7. Metro's sending in several personalities, and the entire roster of Pirates will be on hand for the festivities. Title had been changed for a while to "Angels and the Pirates," but on account of Pirates' dismal showing in this year's National League race—story has to do with angels helping the last-place Pirates win the pennant—it reverted back to "Angels in the Outfield." Value of world preems is currently being demonstrated in Pitt with "Iron Man." P.a. of star, Jeff Chandler, in connection with the getaway, with the attendant publicity, is generally credited with doubling what would have been the normal expectancy at the b.o. for that picture. It's presently holding over after a smashing first stanza.

Evidence that the old-fashioned brand of corny exploitation still pays off was provided with Paramount's promotion of "Rhubarb" this week. The "breaks" included a front-page gag story in the N. Y. World-Telegram and Sun by staffer Murray Robinson, who glibly reported one "catless pressagent is feigning very mad" at another flack who stole Rhubarb, feline performer in the film. Robinson's account of the "stolen" Rhubarb covered almost a full column, detailing Par's plans to have the cat appear in supermarkets in the Bronx and Brooklyn. Gimmick here was for shoppers to bring their own cats to meet Rhubarb, in a tie-in with a cat-food outfit. There were contests and prizes, even though Rhubarb didn't show up. Last week Par hosted a banquet in Brooklyn for cat fanciers and others. Numerous other devices have been used. Group of children, bearing pictures of their cat pets, will be admitted free to the Globe Theatre where the film opens tomorrow (Thurs.). It's all the old-school, hammy pitch for press and public attention. But it's still plenty effective.

Name star is going to make an independent picture, for free. Not because he likes to work gratis, but because the dice rolled the wrong way and left him up to his ears in debt to the gambling mob. To clear himself, the star signed a contract to appear in the film without salary. Gambler figure they can produce it for about \$250,000. They have been dangleing the proposition around Hollywood but thus far haven't found a producer willing to take it. Odd part is that the star likes the script, a complete switch in casting for him.

In an unusual cooperative campaign which might be followed on a more widespread basis, Universal and a group of 30 neighborhood theatres in Chicago joined in insertions of large display ads in that city's dailies. The nabes thus had prominent mention in place of their customary directory ads.

Ads ran on the opening day of the secondary runs of "Little Egypt." Idea was first tried earlier this month with "Francis Goes to the Races" and its apparent success led to the repeat.

Unusual aspect of Stanley Kramer's purchase of "Ethan Frome" from Warners has the producer obtaining rights to all preparatory work the Burbank lot had done on the project, including several hundred feet of film shot when Warners had set Raymond Massey and Jane Wyman as stars. Using doubles, the studio had filmed several sequences including a climactic one, showing the pair, who had planned suicide, sledding down a snow-covered mountain.

Metro's "Ivanhoe," currently filming in England, has an ancestor. The picture now in works was thought to be the first screen version of the Walter Scott yarn, but director Richard Thorpe learned otherwise through an old brochure. It told about a three-reel "Ivanhoe" made by Herbert Brenon in 1913 at Chepstow Castle, Monmouth, with King Baggott in the title role and Brenon as Isaac of York. This production cost all of £3,500 (about \$17,500 at that time).

For the first time in 10 years, Louis Hayward is working on a straight salary instead of a percentage in Columbia's "Captain Blood Returns." Reason is that the picture is in Technicolor, Hayward's first venture as a tinted hero. Deal calls for only one film, after which the actor will return to his old percentage agreement, in "The Queen's Men," another swashbuckler, also a tinter.

George Jessel, Hollywood's busiest emcee, is equally industrious on the credit sheet for "The I Don't Care Girl" at 20th-Fox. In addition to producing the picture, Jessel gets credit for the original story and for writing two songs in collaboration with Joq Cooper and Harry Ruby. He also plays a character role in the film, the character being none other than George Jessel.

Filming of Pine-Thomas' "Green Gold of Nevada" will wind up with a 22-acre forest fire among the tall timber in the Feather River area. Blaze will be confined to that space through precautions taken by Alex Weldon, head of the company's special effects department, in cooperation with forest rangers.

Even the Scottish General Officer in Command, Sir Gordon MacMillan, had to jump to his command. Five hundred soldiers paraded early in the morning for this special filming.

It is estimated more than 500,000 people have come to Edinburgh from outside Scotland for this, the fifth International Festival of Music and Drama. In toto, there are 147 performances, and some 1,800 artists are taking part. There are eight orchestras, three choirs, three ensembles, four drama companies, two ballet teams, one opera outfit and over 30 soloists. About 250,000 tickets, totaling \$360,000 have been sold. Figured that visitors will create a financial turnover of between \$6,000,000 and \$9,000,000. During the three Festival weeks 150,000 to 200,000 people will invade Edinburgh either on day visits or for an extended period. Of that number, a little over 60,000 will stay in hotels and boarding houses.

READYING 6TH ROYAL FILM 'COMMAND' SHOW

Procedure for submission and final selection of films for the 1951 Royal Film Performance to be held Nov. 5 at the Odeon Theatre, London, has been determined by member companies of the Motion Picture Association of America.

Fayette W. Allport, MPAA-European manager, reported that beginning this year, which marks the sixth Royal Film Performance, films will be selected without regard to the country of origin. The best film for "the purpose, in the opinion of the selection committee, will be chosen. Exhibition of the chosen film should constitute its world premiere and must constitute its first public showing in Europe.

Because the 1951 performance will occur during the year of the British Festival, MPAA members "hope it will prove possible in the Festival Year of 1951 to select a film produced by British interests" to insure a maximum contribution to the Benevolent Fund.

Selection will be made by a committee to be appointed by the Cinematograph Trade Benevolent Fund (beneficiary of the performance), consisting of three members of the British Film Producers Assoc., three distributors of American films, and three exhibitors having no affiliation with film production.

Nominations of films may be made by any producer and must be in the hands of the committee not later than Sept. 22. Prints of the films must be available for screening in London by that date.

Brit. Producers

Continued from page 5

ket values; second was the added lensing cost by attempting to ape Hollywood production values, and third was the fact that advertising and print charges here often got so high that they weren't even recouped, let alone having the pic showing a profit.

Rank is making few films at the moment, and Korda is spiking his small-budget output with a few de-luxers a year that he is plainly aiming for U. S. dollars. These have star values and are mostly in color, taking them out of the TV class at the moment.

Indicative, however, of Korda's thinking on his lesser-budgeted product is the switch he recently permitted of 10 films from Lopert to the new Snader outfit. Lopert Films, Inc., has a distribution deal for all Korda product in the U. S. It was felt, however, that the smaller pix wouldn't for certain return the cost of releasing them, so they were turned over to Snader, which specializes in tele selling.

Lopert, now handling "Tales of Hoffmann" for Korda, will continue to take the British producer's big-budgeters. Snader will sell the others to theatres as far as possible and on a limited basis, and then switch them into tele.

DOS 'Exploring'

Continued from page 5

best promoting world-understanding.

From Venice, Selznick said he would go on a two-week vacation in Italy and then head for London and Paris on business. Latter, he stated, would include both production and distribution angles. He'll be away about four weeks in all and will be accompanied by his wife, Jennifer Jones.

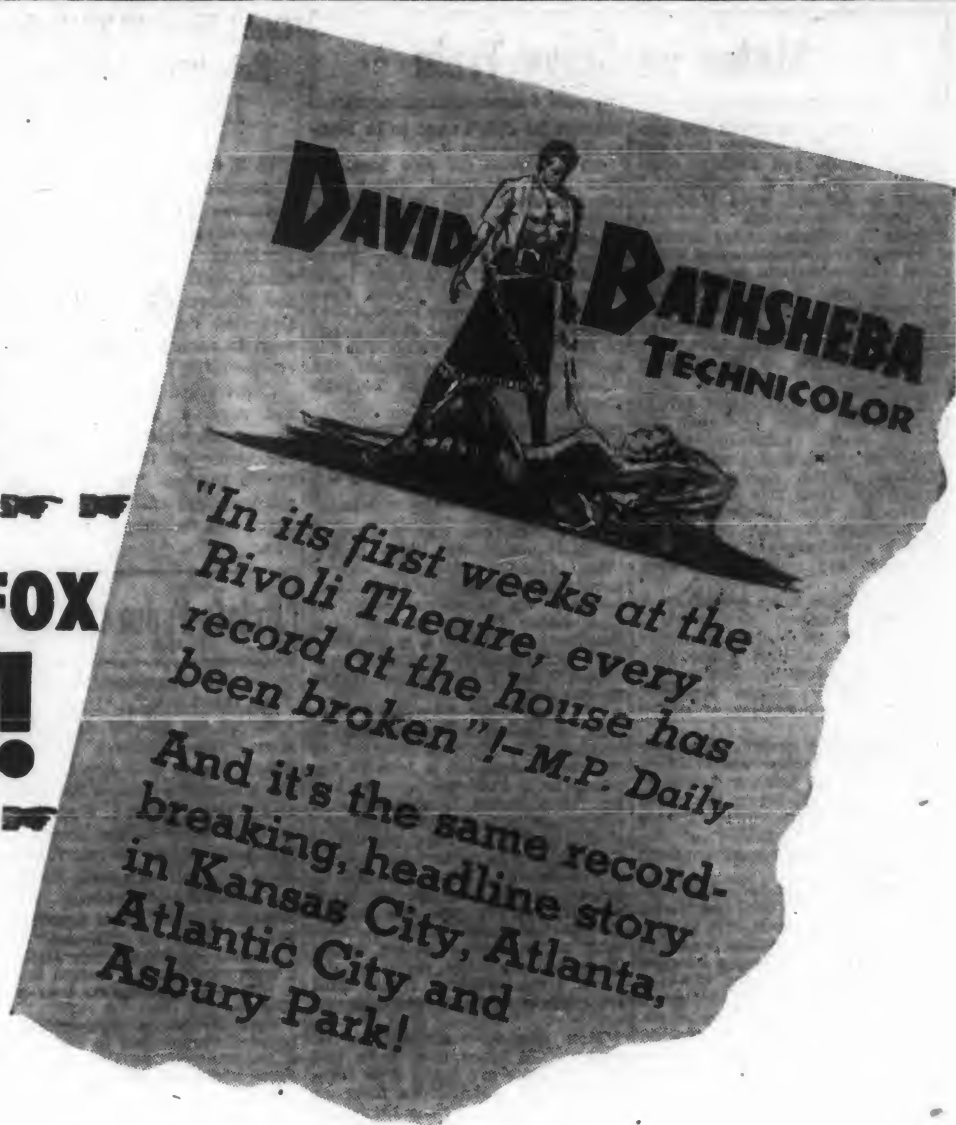
Producer said he had not made up his mind on the possibility of reviving the Selznick Releasing Organization in this country to handle distribution of "Gypsy Blood" and other films. "Blood" was a joint venture of Selznick and Sir Alexander Korda in England and has been extensively remade by Selznick in Hollywood. He's now waiting for Technicolor prints.

Distribution and release plans on it, he said, await previews. After seeing it in a theatre, Selznick explained, he'll determine on whether the pic, originally titled "Gone to Earth" and starring Miss Jones, will go to SRO, a major distrib, will be roadshown, or what.

THERE'S NO - BUT ABSOLUTELY NO BUSINESS

LIKE 20 CENTURY-FOX BUSINESS!

**AND POSITIVELY
NO LINE-UP LIKE
THIS FOR SHOWMEN
EVERYWHERE!**



MEET ME AFTER THE SHOW

The Biggest Betty Grable Technicolor Musical in 4 years! It's your big, big date!



MR. BELVEDERE RINGS THE BELL

The Champion Clifton Webb hit since "Cheaper By The Dozen"! From the Broadway stage show "The Silver Whistle."



THE FROGMEN

The Underwater Commandos are doing sock business with that WAM cast — Widmark, Andrews and Merrill!



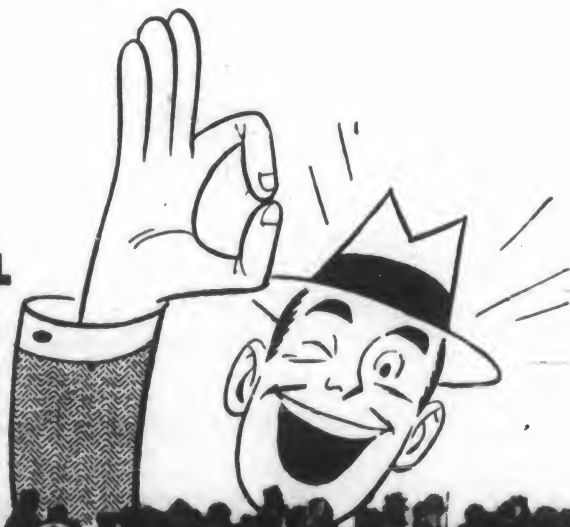
PEOPLE WILL TALK

Zanuck and Mankiewicz do it again in their first picture since "Eve" — starring Cary Grant and Jeanne Crain.



THE DAY THE EARTH STOOD STILL

A science-fiction exploitation sensation! Watch for Big news soon about how hep showmen can clean up!



THE CROWDS ARE BACK — THANKS TO 20 CENTURY-FOX!

States on Gravy Train

Continued from page 4

and Mexicans. The latter are particularly valuable because they can portray Asiatic and Arabian characters. "David and Bathsheba," filmed in Arizona, used Mexicans to portray Israelites. However, Arizona is suffering today because of a recent compensation law which ruled that although an extra is hired for only a few days, state tax must be paid for a full month. Thus, New Mexico is getting an edge on the location bids. The law is expected to be changed soon.

With so many Hollywood dollars pouring into these principal "location" states, naturally others want their share, including Oregon, Montana, Texas, and even New Hampshire. They also are pandering to the film companies, and are aided by the fact that Hollywood is constantly on the lookout for new and more interesting locales.

In fact, there is an organization, Location Managers Assn., which was formed to enable managers to swap information about new locales, the prices charged for the use of animals, props, property, and data on cooperation of native citizens.

The three top spots for westerns and outdoor epics are Gallus, N. M., S. Dona, Ariz., and Kanab, Utah. And wherever the units work, location managers are always conscious that members of the units must be Hollywood goodwill ambassadors.

All of which cuts down the take-home pay of the SEG members. Yet, companies report that the recent upswing in location jaunts is not a matter of economy, because expenses runs about the same as in the film capital, but rather a desire for different and more authentic backgrounds. Generally, the pay is the same, \$7.50 a day for a crowd extra, on location. Of course many are for free, but the studios prefer to pay every person whose face appears before the camera, and to get a waiver to avoid possible litigation.

Tough SEG Problem

The SEG faces a tough problem, since it would be impossible to organize pickup extras on location, and it would be impractical to transport guild members from Hollywood to the more distant locations. Under consideration is a standby fee, similar to that of the American Federation of Musicians, with the money going into guild funds.

One reason that studios are seeking other climes is that they have become victims of increased prices from the wisecracks and a mild form of blackmail.

Inflation has hit the rental of various equipment, animals and property. For instance, a truck rented for \$10 a day a few years ago. Today the owner has upped the tab to \$25.

During the filming of "Sound of Fury," college kids who had been working for \$7.50 a day were called upon for a 3 a. m. scene. Because it was night work, the kids demanded \$12.50. The producer was forced to pay rather than hold up production.

Other dodges include: On location, during the middle of a production, a neighboring farmer decided to shingle his roof. To keep him quiet, the company paid him \$1,000 in addition to hiring a carpenter to shingle the roof after the unit had moved out.

The butterfly chaser is another thorn in the location manager's thigh and pocketbook. The chaser waits until the camera starts grinding, then romps around in the far background, but within range of the camera. A five-spot usually sends him chasing elsewhere. Then there is the woodman nearby who doesn't want to spare a tree, unless the manager pays him to do his whittling out of range of the microphone. The farmer's wife can always make a little extra cash by ringing her dinner bell at all hours of the day. Motorists with a horn-honking affliction usually can be cured in a similar fashion.

Two elderly ladies who lived in a boarding house were put on salary simply to sit in their room and not look out of the window into the street where a location unit was working.

A producer found a "character" house for one sequence. The owner permitted the company to add a grass lawn to the front, only on condition that it be dug up later,

because he didn't want to be bothered with mowing it.

So the quest for new locations goes on; additional states are climbing aboard this singular gravy train; and the SEG continues to stem the tide.

On location today are: Paramount's "Shane" at Jackson Hole, Wyo.; Pine-Thomas' "Green Gold of Nevada" at Feather River, Colo.; 20th-Fox's "Red Skies of Montana" at Missoula, Mont.; "Wait Till the Sun Shines Nellie," in Kansas, and "Rose of Cimarron" in Topanga Canyon, Calif.

Accentuate Negative

Continued from page 5

deals was the one with Hal Roach for a chunk of the rights to the "Our Gang" comedies. These have been cleaning up in theatres recently via Monogram distribution under "Little Rascals" tag. Syndicate headed by film producer Jack Dietz several weeks ago paid \$200,000 for TV rights to 101 of these shorts.

Syndicate headed by David Stillman, of the law firm of Stillman & Stillman, N. Y., was involved in the Roach deal via a loan to the producer. Stillman group also has been linked in a number of other purchases of TV rights, and is understood to have multiplied its investments several times over.

A value has always attached, of course, to old films for theatrical reissue, foreign and 16mm values. Quickie-budgeters, however, were sold at minuscule prices, since comparatively little could be derived from residual rights until their worth to tele became apparent.

Men who have cleaned up on buys of old Monogram, indie and foreign films are those who foresee the TV possibilities three or four years ago. Prices they paid for the negatives—which means they own all rights—were small. Situation has changed tremendously now. With every producer fully aware of profit potentials in the oldies, asking prices have skyrocketed. In addition, all the negatives that were easily obtainable, have been pretty much bought up already.

That means that latecomers to the field have much less chance to locate possible buys, let alone turn a fancy profit. Even British pix have now become so much in demand on tele, that recent inquiries by possible investors has shown little available in London for purchase of U. S. TV rights. Prices on those that are available are so high, that potential buyers have been pretty much scared off.

H'wood Hearings

Continued from page 6

(D. Pa.) Jackson and Doyle are both from Los Angeles county.

Over 50 Subpoenaed

Hollywood, Aug. 28.

Writers, actors, directors, producers and pressagents are on the list of 50 or more witnesses already subpoenaed for appearance before the House Unamerican Committee when probe of "Hollywood Communism" resumes at the Federal Bldg. here Sept. 17. Identity of those served is being kept secret since the list includes both "friendly" and "unfriendly" witnesses.

List is described as loaded with writers. It's admitted a number of individuals appear to be ducking subpoenas, names of these probably will be revealed within the next several days. No actors of prominence are in the present batch of witnesses. Hearings are expected to cover several weeks.

New Hampshire House As Temporary Church

Portsmouth, N. H., Aug. 28.

The Colonial Theatre here has become a temporary church.

The first mass of the newly-created St. Catherine parish was celebrated in the pix house Sunday morning (28) by Rev. P. J. Kennedy.

Masses will continue to be held in the theatre until a proposed new church is constructed on Woodbury avenue.

Court Nixes NLRB Order Reinstating 24 Men In 1945's 'Wildcat' Strike

Los Angeles, Aug. 28.

U. S. Court of Appeals set aside a decision of the National Labor Relations Board ordering Metro, Warners and Columbia to rehire 24 employees involved in the 1945 studio strike. NLRB had found the studios guilty of discrimination and declared that the men must be returned to their jobs and compensated for loss of wages.

Court ruled that the men were not covered by the Cincinnati agreement, which was confined to the strike of the Conference of Studio Unions. The 24 men were not members of the CSU but engaged in a "wildcat" strike of their own.

Briefs From the Lots

Hollywood, Aug. 28.

Hal Wallis bought "Dream Puss," authored by Robert Smith, as a star for Elizabeth Scott.

Byron Haskin will direct "War of the Worlds," a George Pal production at Paramount... Steve Brodie plays an actor in the Bren-Alper production, "Three for Bedroom C," starring Gloria Swanson... Paramount signed Elliott Nugent to direct Bing Crosby and Jane Wyman in "Famous"...

Columbia handed Beverly Michaels a term contract and started her on a personal appearance tour with "Pickup." Carl Hittleman switched from Lippert Productions to sign a producer contract at UI... John Ford borrowed Mae Marsh from 20th-Fox for a character role in "The Quiet Man"...

Marilyn Monroe plays her first dramatic role in the Wald-Krasna production, "Clash By Night," on loanout from 20th-Fox... Van Johnson will costar with Dorothy McGuire in Metro's "The Invitation," formerly "R.S.V.P."... Warners exercised its player option on Paul Picerni... Edward Arnold joined Jeanne Crain and Myrna Loy as one of the toppers in "Belles on Their Toes" at 20th-Fox... Robert Wise will direct "The Long Chance" entirely in Reno for Aspen Productions... Pine-Thomas is moving production headquarters to the Paramount lot after two years of operation at General Service Studios.

Price - Merman Productions bought "Born in Paradise," a novel by the late Armine Von Tempski, for indie filming with Maureen O'Hara and John Payne starred... Danny Thomas' daughter, Margaret, will play that role in "I'll See You in My Dreams" at Warners... Dean Miller shifts from video to make his film bow in Metro's "Skirts Ahoy"...

"Big Timber" is the latest tag on the Pine-Thomas film, originally "Green Gold of Nevada"...

Fernando Lamas will sing four solo numbers in Metro's "The Merry Widow"...

Jack Broder signed Larry Finley as associate producer on "The Bushwhackers," with Rod Amateau directing and John Ireland starring.

BINGO, BANK NIGHT FIND IT ROUGH GOING IN OHIO

Canton, O., Aug. 28.

Bingo and bank night were ruled illegal in two instances last week. In Canton, Stark County Common Pleas Judge D. Deane McLaughlin, in a declaratory judgment asked by Post No. 1 of the United War Veterans of the U. S., ruled that bingo is a lottery, regardless of the nature of the sponsor, and therefore illegal under the state constitution. Bingo, theatre managers say, is a bigger competitor than television in certain parts of Ohio.

Meanwhile, theatre bank nights, bingo and other "schemes of chance" were held against the law at Alliance, O., by Municipal Judge Harry S. Wykoff. The opinion was given in a bank night case involving the March Theatres, Inc., which operates three houses here, and has bank night each Wednesday, offering prizes up to \$1,000. Police action against the theatres, however, was expected to be delayed until final appeals are decided.

Amusement Stock Quotations

For the Week Ending Tuesday, Aug. 28

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	86	12 3/4	12	12	- 3/8
CBS, "A"	55	29 1/4	28	28 1/4	- 1/4
CBS, "B"	68	28 1/4	28	28 1/4	- 1/4
Col. Pic.	19	12 1/4	12 1/4	12 1/4	- 3/8
Loew's	170	17 1/4	16 3/4	16 3/4	- 1/4
Paramount	77	25	24 1/2	24 1/2	+ 1/4
RCA	601	22 1/2	21 3/4	21 3/4	- 3/8
RKO Pictures	103	3 3/4	3 3/4	3 3/4	- 1/8
RKO Theatres	70	3 3/4	3 3/4	3 3/4	-
Republic	66	4 1/4	4 1/4	4 1/4	-
Rep. pfd.	6	10 1/4	10	10	- 1/8
20th-Fox	141	20 3/4	19 1/4	19 1/4	- 7/8
Un. Par. Th.	96	20 1/4	19 3/4	19 3/4	- 1/4
Univ.	48	10 1/4	9 3/4	10 1/4	+ 1/4
Univ. pfd.	3.3	58 1/2	56	58 1/2	+ 1 3/8
Warner Bros.	123	14 1/2	14 1/4	14 1/4	- 1/8

N. Y. Curb Exchange				
Monogram	36	3 3/4	3 1/2	3 3/4
Technicolor	29	20 1/8	19 3/4	19 3/4

Over-the-counter Securities			
		Bid	Ask
Cinecolor		3 3/4	4
Pathe		3 3/4	3 7/8
UA Theatres		7	8
Walt Disney		8 1/2	9 1/2

(Quotations furnished by DREYFUS & CO.)

Big-Screen TV

Continued from page 1

new source of revenue to IBC itself.

Under the proposed program, Hendy said, the arenas will stage preliminary bouts live prior to the telecasting of the main event from whichever arena in the country it is originating. "Unless we can realize such a program," he averred, "the fight game will be dead within five years. Under our program, we will be in a position to continue to develop young boxers outside of New York and thus provide the talent for the big centres. Otherwise, there just won't be any boxers coming along."

Hendy is a member of two committees seeking to convince IBC prez Jim Norris on the wisdom of the proposal. One group is the Assn. of Auditorium Managers; the other, the Arena Managers Assn. Besides Hendy, members of the Arena committee are Walter Brown, Boston Gardens; Nathan Podoloff, New Haven, and John Hickey, booking manager for Arena Managers, N. Y. Podoloff, Hendy and Ed Furni, St. Paul, represent the Auditorium group.

Arenas in Red

Both groups have long been concerned with the dropping off of local fight cards that are revenue-producers for arenas and auditoriums. As a result many are operating in the red.

Hendy declared the "theatres are not the logical place to show fights. How would theatres like it if we started to take in full-length film features?"

"The boxing game has always been in arenas and auditoriums," pointed out Hendy, who added, "in most cities where both exist, it is the privately-owned arena that has been promoting boxing. Usually, the auditorium is municipally-owned, and the taxpayer pays the loss. Arenas don't call on the taxpayer."

Hendy indicated the IBC controls the Chicago Stadium, as well as arenas in Detroit, St. Louis, Indianapolis and Omaha. If the coming "Robinson-Turpin return match were piped into those arenas alone, the financial returns would far outweigh dollars received from theatres," he said.

"Theatre audiences are used to paying only one-dollar admission. If the arenas were to telecast such an event, we could provide several preliminaries and charge \$5 to \$7.50 for ringside," he maintained. Hendy admitted that an agreement with Norris now would not put the arenas into the telecasting business until possibly next year. He hoped that the arenas could provide their viewers with a four-sided screen, and "with the price of large-size screens dropping (from the \$25,000 RCA-figure to the newly-announced Carrier \$6,500) such screens are possible."

Hendy stated that television has killed the wrestling game. Where TV's impact is not felt, such as in "Montreal, and Toronto, wrestling plays to capacity houses very week, year-around. In Buffalo, where wrestling on TV is controlled, the local live matches draw at least

8,000. Where wrestling is carried, uncontrolled, on TV stations, those cities don't have live wrestling."

What has happened in wrestling, can happen in boxing, he maintained.

"Our plan," said Hendy, "was seen as long as 20 years ago by Mike Jacobs who told me 'some day in the not-too-distant future I'll have a fight in New York, and people in other cities, watching other fights, will also see this one.'"

Judy's 15G Net

Continued from page 1

supported by five surrounding acts with the headliner doing a solo for the last half of the show. In this respect, the house will emulate the Palladium, London, now regarded as the world's foremost vaudeur, where the headliner does a virtual one-man show on the second half. The orchestra will operate from the pit.

Miss Garland is regarded as "ideal" by RKO Theatres prexy Sol A. Schwartz. Miss Garland hasn't played Broadway since 1940 when she appeared at the Capitol. There's also a great deal of "heart" interest surrounding Miss Garland's appearance. Her recent breakdown has created general sympathy for her.

The return of the Palace to two-a-day has been a subject of speculation for the past few years. Two years ago a deal was on for Danny Kaye to go into that house on that basis, but couldn't be worked out. Recently, theatre execs considered going two-a-day basis with Mae West in "Diamond Lil," which later played the subway circuit, and also for "Borscht Capades" which opens at the Royale Sept. 17.

House will be closed shortly before Miss Garland's preem for a hurried facelift and will reopen on Oct. 16, a Tuesday night. House will run on three shows daily on weekends.

20th's B.O. Comeback

Continued from page 7

converted during the period. This equaled \$1.59 per common share after deducting preferred divvies.

Film rentals for the 1951 period amounted to \$42,566,350, against \$43,005,675 in '50. Theatre receipts totalled \$28,741,913 in the first half of the current year, down from \$30,227,521 in '50. Amortization of film costs was listed at \$30,189,379 for the new period, compared with \$28,147,059 for the 26 weeks in '50.

Distribution, theatre operation and administration expenses were cut slightly to \$39,417,634. These amounted to \$39,619,422 in the first half of last year.

The earnings statement was accompanied by an announcement that the 20th board has declared a 50c common stock dividend, payable Sept. 29 to holders of record on Sept. 7.

PAINTING THE CLOUDS WITH SUNSHINE

YOU'LL WANT TO PAINT IT ACROSS THE SKIES!!

It's the
**Sunshine
Musical!**

COME OVER AND
BASK IN **WARNER BROS.**
TRADE SHOW
SEPT. 5TH!

TECHNICOLOR

"PAINTING THE CLOUDS WITH SUNSHINE"

STARRING **DENNIS MORGAN** ★ **VIRGINIA MAYO** ★ **GENE NELSON**

with LUCILLE NORMAN • S. Z. SAKALI • DAVID BUTLER

DIRECTED BY



PRODUCED BY WILLIAM JACOBS • HARRY CLORK, ROLAND KIBBEE and PETER MILNE
Musical Direction Ray Heindorf • Musical Numbers Staged and Directed by LeRoy Prinz

Screen Play by

TRADE SHOWS

ALBANY
Warner Screening Room
79 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:30 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 10:30 A.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 8:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
Paramount Screening Room
362 South 2nd St. 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
Sreco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

Mayer on 'Movietime'

Continued from page 7

52,000,000, the advertising is said to be the biggest single newspaper campaign in the history of advertising. Campaign was mapped by Howard Dietz, Metro veepee in charge of advertising, publicity, and exploitation.

Exhibitors and company sales forces are organized in 35 leading cities, and these committees will enlist the participation of the Movietime celebration of the nation's 48 governors, most of the nation's mayors and other public officials, besides the leaders of other businesses.

Pix Names' Pitch

Hollywood personalities expected to reach a total of 250 will take to the road Oct. 8 to visit the state capitols and participate in ceremonies with governors and other state dignitaries. Then they will fan out, hitting as many cities in each state as is physically possible. Actors, directors, producers, and others engaged in the production of pictures are expected to appear in at least 288 cities during the week of Oct. 8.

One of the gimmicks of the campaign will be a search for the "most typical American family." This search will be conducted by means of a contest in most of the nation's 23,000 theatres. The winning family will be given a free trip to Hollywood as guests of the film industry.

Dixie's 'D' Day

New Orleans, Aug. 28.

Circuit owners and independent theatre owners of this area will meet Thursday (30) at the Joy Strand Theatre to hear the "Movietime U. S. A." campaign outlined by Robert J. O'Donnell, national director. The meeting has been billed as "D' Day for Dixie's Great Boxoffice Bonanza." L. C. Montgomery is general chairman of the drive in this territory. Max Connet and Joy Houck are exhibitor vice-chairmen. C. J. Houck and George Pabst are distributor vice-chairmen.

Hub's 2-5c. Per Seat

Boston, Aug. 28.

New England committee for "Movietime U. S. A." reported that the drive will be financed in the following manner: All first-run houses, 5c. a seat; subsequent-run houses, 3c.; all others, 2c.

In Cincy Too

Cincinnati, Aug. 28.

All branches of the film industry were represented at a "Movietime U. S. A." meeting at the Variety club Wednesday (22). Speakers were Bob O'Donnell, and Robert W. Coyne, COMPO general counsel. Maurice White is area chairman.

Pitt's Plans

Pittsburgh, Aug. 28.

John H. Harris, head of Harris Amusement Enterprises; Fred Beale, president Allied Motion Picture Theatre Owners of Western Pa., and M. A. Silver, zone manager for Warners, were named co-chairmen of "Movietime U. S. A." campaign for Western Pa., and West Va. territory. Dave Silverman, RKO branch manager, was named chairman for the exchanges and Wally Allen, business manager for Allied, was appointed publicity director and co-ordinator. Kickoff meeting will be held Sept. 7 at William Penn Hotel, when O'Donnell is expected to address more than 300 exhibitors and personnel of film branches.

Chi In a Whirl

Chicago, Aug. 28.

First organizational meeting of the Illinois "Movietime U. S. A." campaign was held Thursday (23). Bob O'Donnell, and Arthur L. Mayer were the speakers. Executive committee appointees includes Jack Kirsch, president of Allied Theatres of Illinois, and John Balaban of Balaban & Katz, co-chairmen; William Devaney, M-G Chicago exchange manager, and T. R. Gillingham, Fox Chicago exchange manager, co-chairmen for distribution; William K. Hollander, B & K ad-pub director, publicity chairman.

Indianapolis Turns Out

Indianapolis, Aug. 28.

Eight hundred exhibitors and exchange employes heard R. J. O'Donnell outline plans for "Movietime U. S. A." at Keith's Wednesday (22). Other speakers were Truman Rembusch, president Al-

lied States and Allied Theatre Owners of Indiana; Marc Wolf, chief barker of Variety International, and Robert W. Coyne, COMPO special counsel. W. A. Carroll, secretary State Allied, was named Indiana exhibitor chairman, and Thomas O. McCleaster, 20th-Fox, was named distributor chairman.

Salt Lake's Setup

Salt Lake City, Aug. 28.

"Movietime U. S. A." committee here has already established a bank account to finance the office drive. The funds will be disbursed on the local level in Utah, Idaho, Montana, Wyoming, and Nevada. Ralph Trathen, Associated Amusements, is chairman; Helen Garrity, InterMountain, publicity chairman; Howard Pearson, Desert News, secretary; Sam Gillette, indie exhibitor, treasurer.

Des Moines Ditto

Des Moines, Aug. 28.

Statewide "Movietime U. S. A." meeting of theatre men was held Monday (27) at the Paramount. Speakers were Rev. Bill Alexander and Col. Harry A. Cole. Leo Walcott of Eldora and A. H. Blank of Des Moines are co-chairmen. Milt Feinberg of National Screen is publicity chairman.

Buff Breezy

Buffalo, Aug. 28.

Exhibitors and distributors in Buffalo exchange area will meet at the Erlanger Sept. 10 to map plans for "Movietime U. S. A." Bob O'Donnell is scheduled to address the meeting. David Miller, Universal branch manager, is chairman for the distributors and William Dipson of Batavia is chairman of the exhibitor committee. Bill Brereton of the Lafayette, Buffalo is publicity chairman.

Balto's Setup

Baltimore, Aug. 28.

C. Elmer Nolte has been named chairman of the "Movietime U. S. A." campaign for this territory. Co-chairman is Meyer Leventhal. Appointments were made by Lauritz Garman, president of the MPTO of Maryland, Allied affiliate.

No St. Louis Blues

St. Louis, Aug. 28.

Exhibitor and distributor personnel will hold a "Movietime U. S. A." organizational meeting Friday (31) at the Missouri 10 a.m. to noon. Speaker will be R. J. O'Donnell.

Dallas Digs In

Dallas, Aug. 28.

An "Indoctrination Breakfast" for 59 distributor salesmen was held Saturday (25). They received copies of "Campaign Book for Texas Showmen" to be used as a guide to the "Movietime in Texas—U. S. A." which begins Sept. 20. Salesmen also received copy of Aug. 13 Life Magazine, which contained article considered detrimental to the film industry, with instructions to ask exhibitors what they plan to do about it.

Albany Organizes

Albany, Aug. 28.

Albany exchanges will close from 1 to 3 p.m., Sept. 4, to allow employees to attend "Movietime U. S. A." meeting at Warners' Delaware Theatre. Jack Goldberg, Metro manager, and Harry Lamont, head of Lamont Theatres, are co-chairmen of the boxoffice drive. O'Donnell will be principal speaker.

Memphis Exhibs Meet

Memphis, Aug. 28.

More than 800 exhibitors and theatre operators of the mid-south invaded this Dixieland city here today (Tues.) to get an earful of the nationwide celebration of the 50th anniversary of the film theatres.

Bob O'Donnell, executive vp of Interstate Circuit and coordinator of the "Movietime U. S. A." addressed the large group this morning in the Malco Theatre in hyping interest in the barrage of promotion which tees off Oct. 1. O'Donnell told the theatre group that "nothing can kill the motion picture industry and that includes the theatre."

He outlined the barrage of promotion and publicity in the hop-

per for the big movie push under the sponsorship of the Council of Motion Picture Organizations. Radio, film, p.a. promotions and newspaper full-page ad barrages were given the onceover by O'Donnell and brought rousing reaction from exhibitors.

Following spirited morning session, group attended luncheon at the local Variety Club to map additional specific plans for Arkansas, Tennessee and Mississippi.

M. A. Lightman, Sr., head of Malco Theatres, Inc., is general chairman in mid-south. In his absence from the city, his son presided.

Allied Theatre Owners of Mid-south and the Motion Picture Theatre Owners of Mississippi, Tennessee & Arkansas will hold a joint convention here Oct. 16-17.

Denver Kicks Off

Denver, Aug. 28.

"Movietime U. S. A." got its kick-off here before several hundred industry folks at the Denham, in a morning meeting. Pat McGee, local chairman, emceed the meeting, and introduced Rev. Bill Alexander, Oklahoma pastor and politician, who told the audience the best thing for them to do was to believe in the industry they were working in, or to get out. He was cheered when he finished. He stressed four points, that, if used, would spell success in the "Movietime U. S. A." drive. They are preparation, specialization, perspiration and inspiration.

Bob O'Donnell, head of the drive, outlined the campaign, telling of the ad drive and other phases, urging all present to aid wherever possible.

McGee presided at a luncheon meeting the same day, at which plans were laid for the regional accomplishment of the aims of the drive. At the morning meeting, McGee told the audience they could expect to be put to work, since he had been delegated to do a job, and he would need help to put it over.

All exchanges and other allied industries closed for the morning meeting.

Exhibs' 'Screen Tests'

As Part of Allied Bally

"Personal Pitch" plus "Movietime U. S. A." will be one of the major aims of the Allied National Convention Oct. 28-Nov. 1 at the Biltmore Hotel, N. Y. Wilbur Snaper, convention chairman, reported yesterday (Tues.).

Scheme to personalize a sales message to the public has been arranged. All registered exhibitors attending will be photographed individually by regulation 35mm motion picture cameras, with sound, at the National Screen Service studio booth. Each exhib will be given an opportunity to record on film a personal message to the patrons of his theatre, and provision will be made for the inclusion of titles of forthcoming pictures.

When the film is completed a print will be prepared as rapidly as possible and the exhibitor can screen it in his theatre almost immediately upon his return. There will be no charge for the filming or the print, Snaper said, since National Screen is providing the equipment, technical assistance, film and laboratory work as a service to all members of Allied National. Arrangements may be made for additional prints in those instances where more than one theatre will require prints.

The value of this type of personal message from the exhibitor to his patrons, in which he will talk about his visit to N. Y., screening of new pictures, and the bright prospects for the future, cannot be overestimated, Snaper declared.

It is also intended to include specific reference to the "Movietime U. S. A." campaign, which will be in full swing by convention time.

With one or two possible exceptions, presidents of the distribution companies will participate in convention activities. A luncheon, including discussions of industry problems, will open the five-day meeting. Policies and practices will be covered by general sales managers in panel discussions. Closed meetings or "clinics" will be held for exhibitors. Also there will be an open forum for the discussion of matters of general interest. Prime topics of the convention will be television, trade practices, and theatre building restrictions.

Movietime Showmanship Pressbooks Due in Sept.

"Movietime Showmanship Book" for the nation's exhibitors for use in the "Movietime U. S. A." campaign went to press this week and will be available to exhibitors within the first two weeks of September.

The pressbook will include three sections, including general policy and campaign procedure, advertising and exploitation, and publicity.

This phase of the Council of Motion Picture Organizations project was headed by S. Barrett McCormick, director of advertising and exploitation for RKO, who is in charge of advertising and promotion of the Movietime drive. He was assisted by Jonas Arnold (on loan from UA), who edited the promotion section, and George Fraser, who edited the publicity section.

The three sections are contained in a three-color jacket which may be unfolded to become an 18-by-36-inch window card or lobby display. Also it is intended that this poster be enlarged for 24-sheets. An extensive line of accessories for posting, lobby displays, etc., will be available.

The press book is the combined work of the ad-pub heads of 10 major companies, McCormick said, and should offer exhibitors a wealth of exploitation ideas, promotions, and publicity stories.

Mayer-Republic

Continued from page 4

ners in the possible Rep purchase.

It's believed Yates and his business partners control over 50% of the Rep stock. Yates directly holds 1,000 shares of common and 87,831 shares of preferred. He also owns 20,885 shares of Associated Motion Picture Industries, Inc., a Delaware outfit which in turn owns 49,600 shares of Rep preferred and 178,842 shares of common.

Additionally, members of Yates' family own 510 shares of AMPI, plus 5,610 shares of Rep stock directly. Also, under the complicated setup, they have all of the issued and outstanding stock of Tohrud, Inc., another Delaware company, which is the direct owner of 12,200 shares of Rep preferred, 103,560 shares of Rep common and 50,490 AMPI shares.

Reports over the years of the possible sale of Rep consistently brought denials from Yates. He insisted he had no intentions of parting with the company. Whether or not he changes his mind now determines the Mayer group's success, or absence of it, in its bid to take over.

In any event a decision one way or the other is looked for at an early date. Yates, who had been in Europe, returned to N. Y. yesterday (Tues.) and probably will give the matter almost immediate attention.

Balaban-Mayer

Continued from page 7

borhoods. Exhibs admit, however, that the Chi public is a long way from picking up where it left off in regular film attendance five years ago. Balaban's "initial shaking out" term is manifest in 133 theatres in the exchange area having closed within three years.

Strong possibility that "Movietime's" traveling exposition idea, which O'Donnell outlined at the party, may become part of Chicago's proposed Lakefront Fair, came after a suggestion of 20th-Fox division manager Ray Moon that the pic industry inaugurate an exposition of its own, similar to Railroad Fairs, held for the past few years here. Although the Chi fair is now in the hands of the city, there's a possibility that the industry could make a big link next spring with a permanent exhibit.

1st-Run Pattern

Continued from page 5

the Astor. Policy of continuous performances is set for the Cap. This was the same arrangement M-G had with "Gone With the Wind" in 1940. Pic lasted 43 weeks at the Astor and 11 at the Cap.

Curious angle of the "Vadis" run at the Astor is that Columbia is supposed to get first crack at that house, plus the Victoria, with its product under a recently-concluded booking tie-in. Now it's evident the Astor will not be available to Col for some months to come.

Pa., Nevada Exhibs Pay Distributions' Claims On Percentage Grosses

Activity on the legal front continued this week, with settlements reached in two cases where exhibs were charged with inaccuracies in their reports to distibs on grosses with percentage-deal films. In both instances the exhib defendants paid the distibs the amounts claimed to have been due them, it was stated in N. Y.

RKO, Paramount and Loew's concluded their separate actions against Charles Argentine and James Morosco, operators of the Keith Theatre, Burgettstown, Pa. Similarly settled were separate actions instituted against Thomas L. Karren, former operator of the Fallon and Lawanna theatres, Fallon, Nev. Plaintiffs in these were RKO, Par, Loew's, United Artists, Columbia, Universal, 20th-Fox and Warners.

Local counsel in each city and Sargoy & Stein represented the distibs.

'Embassy' Back to Features With 'Nightingale' Date

Embassy, N. Y., Broadway newsreel which tried a short-lived experiment with feature pictures several years ago, takes another crack at them starting Friday (31). It will open "The Emperor's Nightingale," Czechoslovak puppet film.

Run will be unusual in that it is a moveover from another former newsreel, the Trans-Lux 60th St., N. Y. "Nightingale" stand there was highly successful, running 16 weeks. Pic is being presented by William L. Snyder.

Stockwell as 'Huck Finn'

After searching for months among kid actors throughout the country, testing unknowns and interviewing dozens of non-pros for the title role in "Huckleberry Finn," Metro has repeated a frequent Hollywood practice. It has assigned a studio contractee to the part. He is Dean Stockwell.

Musical based on the Mark Twain story is being produced by Arthur Freed. In the cast will be Gene Kelly and Danny Kaye.

Catholic Moderates

Continued from page 3

said to feel this sort of action might have been impulsive, and possibly might never have happened if some effort at conciliation were tried.

Judy Held 'Loyal'

That the more conservative approach can be effective was demonstrated last week when a trio of CWV leaders called on Nate Spingold, Columbia v.p., to question the acceptability of Judy Holliday on the screen. Spingold assured the CWV brass that Col had investigated the political sentiments of the Academy Award-winning comedienne and found her to be a "loyal American."

As a result of the probe, Miss Holliday will continue with Col and is set to appear in "The Marrying Kind," which rolls next month. Spingold said. While O'Hara did not sit in on the meeting between the CWV officers and the Col exec, it's known he had an active role in the matter behind the scenes. Others in the business similarly are becoming concerned in such situations.

Another Meeting Due

While the CWV hasn't dropped the Holliday matter entirely—there's another meeting with Spingold due in about 10 days—an agreement was reached that the CWV would take no action against any Holliday pic unless there were more evidence showing she knowingly associated with Communist front organizations. Such a charge was made last spring by the House Un-American Activities Committee. At that time Miss Holliday said she had no knowledge that outfits to which she lent her name were listed as subversive.

Only distasteful aspect of the Holliday episode was a report by Howard Rushmore, in the N. Y. Journal American, that the Catholic vets were determined to picket any film in the future in which Miss Holliday appears. It's denied by both the film company and the CWV that such action was contemplated; that everything's still in the "talk" stage.



DON'T DO ANOTHER THING
until you have read every word of this advertisement!

The SKY's The Limit!



M-G-M's
**"ANGELS
IN THE
OUTFIELD"**

M-G-M presents "ANGELS IN THE OUTFIELD" starring
PAUL DOUGLAS • JANET LEIGH • with Keenan Wynn
Lewis Stone • Spring Byington • Bruce Bennett • and introducing
Donna Corcoran • Screen Play by Dorothy Kingsley and George
Wells • Based on a Story by Richard Conlin • Produced and
Directed by Clarence Brown

How BIG is M-G-M's new triumph?

The possibilities are endless as they were in the case of such immortal masterpieces of heart-appeal as Paramount's "Going My Way," RKO's "The Bells of St. Mary" and M-G-M's "The Stratton Story."

It's good for all of us in film business when a picture appears with Bigness of inspiration, humor, tears and thrills! Words cannot describe this story of a tough baseball manager who "talked to angels," the little girl who "actually saw them" and the pretty news-gal who put both in the headlines.

When you book "Angels In The Outfield" put a glowing endorsement into your lobby at once! We guarantee *you*, just as you guarantee your patrons, that it is one of the year's greatest entertainments packed with exciting action and laughs and soul-satisfaction!



Film Reviews

Continued from page 1

When Worlds Collide

vate capital to permit a limited group of humans and animals to escape to Zyra. While the modern-day ark is being assembled, there's an atmosphere of tension among the workers that's only relieved when the craft actually takes off into the outer realm.

Departure, actual flight and landing upon Zyra represent the high-point of the picture. It's a triumph for the technicians whose artistry, along with the hues of Technicolor, make the sequence a fine piece of realism. Somewhat of a puzzle, however, is the fact that although the ship lands upon an ice-covered valley, its occupants step out into a verdant paradise when opening the craft's door.

Thesping ranges from fair to good. Richard Derr's portrayal of the space ship pilot emerges as too modest and unassuming. It would seem that a role of this nature calls for a more forceful, commanding interpretation. Attractive Barbara Rush capably handles her assignment and appears more mature than in some of her more recent film stints.

Hanson, who unsuccessfully vied for Miss Rush's affections, is suitably aggressive, while Keating, Rorke, Stephen Chase and Sandro Giglio all are credible as scientists. John Hoyt is effective as a fabulously wealthy businessman who partially financed the space ship in a selfish effort to save his own skin from death.

Producer Pal, who evidently profited by his experience with "Moon," wrapped "Worlds" with lush physical values. Cameramen John F. Seitz and W. Howard Greene rate kudos, as do Gordon Jennings and Harry Barndollar (special effects) and Farciot Edouart (process photography). While Rudy Mate's direction is inclined to falter in the early stages of the film, his treatment of the action scenes at the finale is expertly done.

Gilb.

Obsessed

Slow moving British mystery; poor b.o. prospects.

United Artists release of Ernest Geraldine production. Stars David Farrar, Geraldine Fitzgerald; features Roland Culver, Jean Cadell. Directed by Maurice Elvey. Screenplay, Charles Frank, David Evans based on play, "The Late Edwin Black," by William Dinner and William Morum; camera, Stephen Dade; editor, Douglas Myers; music, Allan Gray. Trade show N. Y., Aug. 27, '51. Running time, 77 mins.

Gregory David Farrar
Elizabeth Geraldine Fitzgerald
Inspector Roland Culver
Ellen Jean Cadell
Lady Southdale Mary Merrill
Doctor Harcourt Williams
Vicar Charles Heslop
Headmaster Ronald Aslop

"Obsessed" is a talky British melodrama based upon "The Late Edwin Black," a London stage success of two seasons ago but a Broadway flop last season. Geraldine Fitzgerald and David Farrar, who star in the entry, are known to American audiences. This may help as a selling point for art houses.

But exhibitors in general situations will find it difficult to merchandise the import, even as a dueler. For although the plot makes a good try at developing suspense, most filmgoers will have scant difficulty in seeing through the whodunit before much footage is unspooled.

Dialog and situations are also frequently creaky and cliched, in keeping with the story's Victorian setting.

Original stage version had a four-character cast, including a Scotland Yard investigator. These roles are retained, plus a few extra parts, which help give a bit more movement to the yarn.

Crux of the piece lies in the efforts of the detective to find out who fed Farrar's wife arsenic. Obviously, with only three persons having access to the victim, at least one of them must have committed the crime.

A good scene comes midway in the film, when both Farrar and Miss Fitzgerald accuse each other of pulling the job. They have a right to mutual suspicion, for the pair have been carrying on a clandestine affair and both stand to profit by the murder.

Farrar acquits himself fairly well as the victim's husband. Miss Fitzgerald also shows occasional flashes of thespian brilliance. However, both overplay the love-making scenes almost to the point of burlesque. Responsibility for this shortcoming lies in Maurice Elvey's uneven direction.

Roland Culver's interpretation of the Scotland Yard man falls in the Sherlock Holmes school. Jean

Cadell turns in a good performance as a jealous housekeeper. Production values are confined to a few period sets and otherwise reflect a limited budget.

Camera work of Stephen Dade is standard. Sound recording was a bit fuzzy at the screening caught in New York, but imperfections may have arisen from a poor print. Picture is copyrighted by Stuart Scheffel, who is Miss Fitzgerald's husband.

Sunny Side of the Street (COLOR)

Pop songs strung together by television in bromidic fashion. Excellent color.

Columbia release of Jonie Tapa production. Stars Frankie Laine, Billy Daniels, Terry Moore, Jerome Courtland, Toni Arden; features Audrey Long, Dick Wesson, Lynn Bari, William Tracy, Willard Waterman, Jonathan Hale, Amanda Blake, Benny Payne. Directed by Richard Quine. Screenplay, Lee Loebe from story by Henry Conrad; camera (Supercinemascope), Ellis W. Carter; editor, Jerome Thoms; musical director, George Dunning. Previewed Aug. 24, '51. Running time, 71 mins.

Frankie Laine Frankie Laine
Billy Daniels Billy Daniels
Betty Holloway Terry Moore
Ted Mason Jerome Courtland
Toni Arden Toni Arden
Gloria Pelley Audrey Long
Dave Gibson Dick Wesson
Mary Lynn Bari
Al Little William Tracy
John Stems Willard Waterman
Cyrus Pelley Jonathan Hale
Susie Manning Amanda Blake
Benny Payne Benny Payne
Miller Paul Dubov
Wilbur Peter Price

A television studio is backgrounded for a contrived tale of a young singer's rise to video stardom. Singers Frankie Laine, Billy Daniels and Toni Arden are more or less dragged in for standby pop tunes, including the titular "Sunny Side of the Street." Although other performances are sophomoric, the singers register solidly, but hardly enough to warrant more than moderate boxoffice.

Despite a predominance of blue and purple tints the new Supercinemascope is excellent. Musically, it's strictly for disk jockey listeners. Story is formula. The same theme was used in "When You're Smiling," which also starred Laine as the top singer who helped a young tyro, Jerome Courtland, along the path to fame.

This time it's in color, and instead of a recording company the background is television. Terry Moore is a pert receptionist who plugs to get Courtland a break as a singer on a TV show. Laine helps her fling him into a couple of commercial spots, but the payoff comes when writers seeking an idea for a new show learn that Courtland is a schoolmate friend of the daughter of a much-sought-after sponsor.

Television gets a big play throughout, with numerous scenes of TV receiving sets and studio cameras in action. All TV reception is in full color. The film does not glorify television, but it does make it the goal of an aspiring singer. And the video programs presented, like many in real life, leave much to be desired.

Criminal Lawyer

Program melodrama starring Pat O'Brien and Jane Wyatt; good dueler.

Columbia release of Rudolph C. Flothow production. Stars Pat O'Brien, Jane Wyatt; features Carl Benton Reid, Mary Castle, Robert Shayne, Mike Mazurki, Jerome Cowan. Directed by Seymour Friedman. Screenplay, Harold R. Greene; camera, Philip Tannura; editor, Charles Nelson. At Palace, N. Y., week of Aug. 23, '51. Running time, 73 mins.

James Begun Pat O'Brien
Maggie Powell Jane Wyatt
Frank Bennett Carl Benton Reid
Gloria Lydenacker Mary Castle
Clark Sommers Robert Shayne
"Moose" Hendricks Mike Mazurki
Walter Medford Jerome Cowan
Sam Kutler Marvin Kaplan
Harry Cheney Douglas Fowley
Vincent Cheney Mickey Knox
Frank Bennett Louis Jean Heydt
Byron Clomere Charles Lane
Melville Webber Wallis Clark
Mrs. Johnson Mary Alan Hokanson
Judge Selders Lewis Martin
Frederick Waterman Charles Lane
Edward Cranston Guy Beach
Judge Larabee Grandon Rhodes
Bill Webber Darryl Hickman

"Criminal Lawyer" is a modest-budgeted programmer which will satisfy in its intended market. There is nothing fancy about the picture. However, Pat O'Brien and Jane Wyatt turn in good performances and a large cast lends competent support.

As written by Harold R. Greene, the screenplay turns out to be a fine character study of a high-priced mouthpiece who coveted a judgeship. In the role of the attorney, O'Brien moves easily through his assignment.

The attorney, an expert in his field, has a rep for fixing juries and pulling courtroom fast ones. His

methods cause a bar association to withhold its endorsement.

Disappointed by the group's stand, O'Brien seeks solace in liquor. Script then weaves in a couple trials which the attorney magnificently handles after sobering up. Impressed by his ability, the association presumably reverses itself on the endorsement at the film's finale.

Aside from O'Brien's first-class thesping, Miss Wyatt comes through deftly as his gal Friday. Robert Shayne is suitably jealous as O'Brien's legal partner, Mike Mazurki, onetime professional wrestler, contrives a surprisingly good job as O'Brien's bodyguard. Mary Castle, Jerome Cowan and Carl Benton Reid, among others, also rack up solid portrayals in lesser parts.

Director Seymour Friedman captures the courtroom flavor with scant difficulty. The Greene screenplay, while not an ace bit of writing, nevertheless is sufficiently removed from the hackneyed to be an interesting piece of melodrama. Philip Tannura's camerawork is okay, as are the production values which producer Rudolph C. Flothow wrung out of the tight budget.

Gilb.

Her Panelled Door

British-made drama on amnesia; moderate b.o.

Souvaire Selective Pictures release of Associated British-Pathe production. Stars Phyllis Calvert, Edward Underdown; features Helen Cherry, Richard Burton. Directed by Ladislav Vajda. Screenplay by Guy Morgan and Vajda from novel, "Happy Now I Go," by Theresa Charles; camera, Otto Heller; music, Allan Gray. Previewed Aug. 22, '51. Running time, 84 mins.

Phyllis Calvert Phyllis Calvert
Lake Winter Edward Underdown
Sedil Helen Cherry
Nick Richard Burton

Boxoffice barometer for "Her Panelled Door" won't rise much above fair, since it is a somber affair based on the old amnesia gimmick and presented with comparatively little imagination.

Phyllis Calvert, the star and only name likely to be familiar to American audiences, agonizes from the first reel to the last. That is, from her awakening in a hospital to discover that her memory had been blotted out; through an improbable marriage with a Norwegian pilot within six days; his death; her discovery that she had already been married, and her struggle to regain her memory of the past.

Sometimes there are tense, suspenseful moments, rather artfully done, during her trial for memory, because she is just as much in the dark as the audience is. But the discerning viewer will have guessed the truth of her past long before the anti-climatic denouement.

Though the amnesia theme may be oldhat, "Her Panelled Door" still had the makings of top entertainment. It simply didn't come off.

When Miss Calvert regains consciousness in a hospital after being dragged from a bombed hotel in London, she suffers a subconscious fear about returning to her former life. While transferring to a hospital in the country, she meets the pilot, Richard Burton, who had helped rescue her. He's on a six-day leave, offers to take care of her, and later offers to marry her. She does. He's killed on a mission next day.

Detectives hired by her real husband locate her some time later. She's going to have a baby, but the husband insists that she return home. There she learns that she was something of a gadabout in her past, flitting from man to man, ruining the life of her husband. Vainly she pieces parts of the puzzle together and eventually attains the whole picture.

Edward Underdown is the overbrooding, club-footed husband who tracks her down and takes her back into his home of hate. Helen Cherry is the sly half-sister of the wife.

The whole business is acted with a heavy hand, but the uninspired screenplay by Guy Morgan and Ladislav Vajda seldom affords opportunity for much more than staid, spotty sequences.

A direction by Vajda is no more inspiring than the story; photography by Otto Heller is flatrate; music by Allan Gray is excellent.

Rowe's U.S. Institute Post

Chauncey O. Rowe, a European rep of RKO from 1943-1948, has been appointed veepee of the Institute of Inter-American Affairs, a U. S. Government agency.

Prior to joining RKO, Rowe was assistant director of the motion picture division, Office of Inter-American Affairs. In recent months he's been touring South America on special assignment from the State Dept.

Mayer Replies to Life

Continued from page 4

vast repercussions in the film industry to the article. He said he thought industryites were being "over-sensitive." He added that he was mystified by the similarity of the squawks received by the mag.

Heiskell said he thought the importance of the effects of the article had been overstressed. "We've run into similar situations with other industries occasionally before," he declared. "In one case, we went so far as to send crews of researchers to six cities to gauge the effect of an article on which a certain industry had complained. Unhappily, I'm forced to report, the attitude of the people who had read the article—as against those who hadn't varied infinitesimally, if at all."

Mayer, in his letter, said that people, as well as going to films, are watching television, "but not seven days and seven nights a week. They apparently have time for both the new and the old amusements. And right now, in increasing numbers, they are finding enough money to indulge in both desires."

Room for All

"Of course television is tough competition. So is night baseball, prize fights, lovemaking and reading Life. We expect and hope they will all flourish. America has room for many kinds of entertainment and can support them all generously in accordance with their merits."

We movie people are inclined to believe that the merits of the picture theatres are such that in the future, as in the past, they will continue to receive a nice slice of the entertainment dollar. We are not even inclined to agree that to do this pictures must be 'better than ever.' The average exhibitor will gladly compromise on a continued diet of 'Samson and Delilahs,' 'Born Yesterdays,' 'Father of the Brides,' 'Cheaper by the Dozens,' with a few 'Ma & Pa Kettles' thrown in for good measure."

Complaining of Life's choice of pictures to illustrate the article, Mayer declared:

"Your picture-conscious subscribers got the theme of your article at a glance from the strip of photos of five closed theatres, with no equally quick indication that for every closed house approximately four new theatres have opened. 'Way back in your story you reveal, in a whisper, the important fact that there are now more theatres and more seats than ever before. To balance the picture-story, it would have been so easy to show photographs of a few of the hundreds of beautiful, new theatres, each a vote of confidence in the public's continued interest in the movies."

"To point up the author's thesis, there appears a picture of a crowd waiting to see a television show. Naturally, there are people who like to watch these free TV performances. Probably many of them had just come from a movie. Did you forget that similar lines of people have been waiting in front of free radio-theatres for years? In fairness, it might have rounded out the picture-story to have shown at least one of the thousands of queues in front of movie theatres, several of which could be snapped within a stroll of your office."

"And just to keep your '3,000 theatres have closed in the U. S.' from becoming one of those dream-statistics, I must offer for the record that your figure is about 2,000 off the mark. There are always theatres opening and closing, in good times and bad (like drug-stores or magazines), so the exact number isn't too important—just so your figures aren't too ridiculous."

"To those in the know, your opening, name-dropping paragraph must bring a smile—except that one doesn't expect that sort of thing from Life. You mention Louis B. Mayer's departure from Metro-Goldwyn-Mayer and Warner Bros.' near-sale of their movie interests. Those are good names with which to lead off a story—but we all know that neither incident was tied up with 'the boxoffice is down,' as you imply. Mr. Mayer has announced his intention to continue in the movie business. The Warner Bros. refused the \$25,000,000 offer for their interests and continue to plan for their future in the movie business. Always two ways of telling a story."

In regard to Life's quote of Charles Skouras, National Theatres

topper, that "40% of all theatres may close in five to seven years." Mayer points out that Skouras later reported his circuit's business 15% better than a year ago, and that he can "foresee nothing but a great future for the motion picture industry."

"Apparently, the notes of some of your research workers got lost or misplaced," Mayer continued. "When Robert O'Donnell, general manager of the Interstate Circuit in Texas, was interviewed he mentioned that his theatres' attendance was up 10% over a year ago. This cheerful bit of research was lost. Several other industry leaders gave your researchers interesting, cheerful data which, apparently, did not fit into the 'survey.' I, myself, when interviewed, pointed out that in 1939 the theatres of America grossed \$673,000,000, and in 1948 (the last year for which we have a report from the Census Bureau) they took in \$1,569,000,000, up 133%. The major picture companies last year made a profit of \$50,000,000, almost three times as great as reported in 1940. Those figures were also too cheerful for the 'survey.'"

"Quarterly statements of Paramount and Warner appeared during the period of your investigation. Both showed substantial improvement in 1951 over 1950—an improvement certainly germane to any fair-minded study of motion picture prospects."

Asserting that the decline in film grosses from 1946-47 has been matched by "virtually every other retailer catering to the mass consumption market," Mayer goes on:

"In the last few years there have been many, many millions of dollars spent by hard-headed exhibitor to rejuvenate old theatres and erect new ones. The Dept. of Commerce reports an increase of 1,448 indoor theatres and 2,580 drive-in theatres, an increase of 21% in the total number of U. S. theatres. Didn't the exhibitor who told you that 40% of existing theatres are going to close, also mention that many new ones are opening? He, himself, has just opened a \$450,000 theatre in Venice, Cal."

"A few other examples: Quimby Theatres are putting \$750,000 into a theatre and shopping center just outside Ft. Wayne, Ind. A \$500,000 theatre is nearing completion in Washington. In New York City, the Metropolitan Life Insurance Co., no suckers for dying industries, are erecting one of the finest neighborhood movie houses ever built. I hear that Chase National Bank, certainly not a flighty outfit, recently loaned Paramount Theatres some \$13,000,000. Surely these actions, backed by dough, are more reliable straws than the windy words of some anonymous Hollywood agent whom you characterize as 'the supreme realist.' Come, come!"

"Getting away from the dollar sign: Life likes human-interest angles. You might research how many young men, sons of theatre owners, are going into their dad's business. Fathers hardly put their sons into a disappearing business."

"Some of these days, when you're in the mood to do an up-to-date survey of the movies, the bustling studios, the busy theatres, the enthusiastic moviegoers, I would enjoy helping you gather pictures, facts, anecdotes which would amuse and accurately inform your moviegoing and non-moviegoing readers."

"See you at the movies!"

Arthur L. Mayer.

Reich Pix Biz

Continued from page 4

production of wartime pictures during World War II. The administrator-producer would work in close cooperation with General John J. McCloy, the U. S. high commissioner in Germany.

Hollywood observers could see no reason for the secrecy surrounding the screening of the Russian film, especially since a current Paramount newsreel has a 200-foot clip on the 1951 East Berlin Youth Rally.

About two months ago it was reported that the State Department was recruiting a film propaganda corps and for that reason has been screening political backgrounds for Hollywood execs.

Talk About **BIG** National Ad Campaigns!

LOOK AT THIS ONE!... Seat-selling sockeroo **FULL-COLOR** ads in 50,773,473 copies of national magazines and Sunday newspaper supplements — numerical circulation enough on readership statistics to reach every moviegoer in the country!



Reproduced directly from the full-color magazine ads.

Four-color, double-page spreads in

**LOOK
LIFE**

Four-color, full pages in

- SATURDAY EVENING POST**
- COLLIER'S**
- TIME**
- NEWSWEEK**
- HOLIDAY**
- WOMAN'S HOME COMPANION**
- COSMOPOLITAN**
- TRUE STORY**
- ESQUIRE**
- MCCALL'S**
- REDBOOK**
- AMERICAN WEEKLY**
(Sunday newspaper supplement in 22 cities)
- MOTION PICTURE**
- MOVIE STORY**
- TRUE CONFESSIONS**
- PHOTOPLAY**
- MOVIELAND**
- SCREEN GUIDE**
- MOVIE LIFE**
- MOVIE STARS PARADE**
- SCREENLAND**
- SILVER SCREEN**
- MODERN SCREEN**
- SCREEN STORIES**

**TOTAL
CIRCULATION
50,773,473!**

Sarnoff on H'wood-TV

Continued from page 1

hence under a new concept of production values.

"I repeat what I told VARIETY not so long ago, that even with the freeze lifted, and all that goes with UHF (ultra-high frequencies) and VHF (very-high frequencies) and telecasting, network operation may become extinct because of the increasing usage of films. There will easily be over 50% of TV programming on celluloid, maybe up to 70 and 80%; right now I'm not prepared to prophesy on that aspect.

"There will be room—much room—for the potent big live entertainment programs, potent in their advertising impact and potent in their revenue to the advertiser (sponsor), but the large-scale usage of film must mean the demise of network operation.

"It will follow that, as local, individual TV station operation depends more and more on celluloid for its programs, that Hollywood's market in that direction will step up. But just as vidpix won't eliminate the big Milton Berle or 'Philo Playhouse' programs, neither will Hollywood go out of business in relation to important pictures for theatres.

Big-Screen TV Inevitable

"That brings me to your next exploration on theatre television, or big-screen theatre TV as you call it. First of all, it will be as inevitable for every film theatre to have TV as it is necessary for them to have a sound system for their talking movies.

"Every picture house is a potential customer of big-screen theatre TV, if that cinema is to stay in business. There's no telling when a big news event, a public hearing, the President's address, a major sports event, a big bout, an important public service program will be telecast. The exhibitor will have to be prepared.

"But that will be chiefly as a supplement to the film entertainment—the important 'A' feature which will be the reason for bringing them into the theatre.

Its Importance Debated

"As for the importance of theatre TV as a boxoffice factor in excess of the basic motion picture appeal, I would want to see more evidence of the public reaction. Right now, much of this is in the speculative realm. Theatre TV, to become really potent in its relation to home TV, must do it by some new instrument of showmanship and programming. Maybe it will be as simple as just giving the public good 'A' movies, plus the availability of big-screen TV should any special event crop up. But it must,

perforce, take the shape of offering better fare than what is to be had at home. It will take greater ingenuity, greater theatre showmanship than has been shown to date, however, I fear. It will have to be more creative and, paradoxically, more economical.

"Maybe the movie theatre of the future is not the multi-million-dollar cost structure. Maybe it will be the smaller theatre whose flavor, aura and special appeal may come from a combination of circumstances, such as atmosphere, coziness, or the character of the clientele itself, or the special personal hospitality services of the management, much as one likes to patronize favored restaurants and niteries because one is treated 'importantly.'

"The big deluxers may be the 'problem' theatres, instead of the smaller houses, yet it's the bigger houses, as we now know them, which can support the top-renal film attractions, lavish stage shows and the like."

Costs Bound to Come Down

But if theatre TV proves itself—"it's not going to be an over-night hit," says General Sarnoff—equipment prices will come down, as is true of all industry. He stresses RCA's going-forward with equipment order filling, and the like. "I've heard rumors of 20th Century-Fox and CBS and their Eldorado costing \$7,000 to \$10,000, against our \$15,000 (which is still a calculated loss cost), but I do know this—I doubt if they'll have theirs in two years, or when, whereas we are equipping virtually every major theatre circuit in the country right now," he said.

"It's like our new 1952 line of TV sets. We've held the line on prices, backing up our dealers on costs, but with '52 there will be deductions on last year's models, and new features in relation to the new line, hence a new standard of values.

"It's like the fear whether TV's high program costs may 'price' TV out of the market. Economics automatically takes care of that. TV, and especially with color (about which more herewith), will give the advertiser his greatest potential values, especially as the freeze on new stations is off, UHF comes into being, and the like.

"As more theatres equip for TV, so will the installation equipment costs come down. The installation prices are on the local level, with the local electricians, but these, too, will be readjusted proportionately."

Subscription Television Becomes 'Narrow'casting

General Sarnoff is also specific on subscription television.

"First of all, our industry developed on broadcasting. Subscription TV is narrowcasting. I don't mean that somewhere in the future there may not be a place for tollcasting, but the entire essence of radio and TV-broadcasting is its universality. TV, after all, is only AM (or FM) with the picture added.

"The universality of TV is as certain as AM (or FM). The idea of hearing broadcast sound (words or music), sans seeing the picture, will be as old-fashioned and obsolete in a very few years as seeing a motion picture is today without the sound of dialog and background music. AM will become analogous to the silents.

"But that doesn't mean that there will not always be a large sphere of influence for sound broadcasting alone. That goes for big as well as small cities alike. I'm not referring to the belief by some that certain areas will never be exposed to TV. That is not so. It may have to be done by satellite or captive stations; such as for local booster purposes into the northwest, the north central, or northeast corners of the U. S., but TV will be seen by everybody in a matter of years.

Inter-Hemispheric First

"That brings me to worldwide TV. If microwave and air bridges make feasible the linking of New York with San Francisco, then why not N. Y. with B.A. (Buenos Aires)? I believe inter-hemispheric television will come ahead of transoceanic. But whether it's N. Y. to

B.A. or Rio; or N. Y. to London or Paris; we must first achieve a standardization. That's the biggest difficulty. Just consider—there's no TV between London and Paris, which is like N. Y. to Philadelphia, and yet on this side we have spanned a continent and easily envision inter-hemispheric TV hookups.

"To get back to tollcasting, there may be a channel allocated especially for the paid viewing of certain special events—gala shows, so-called 'big' pictures on a perhaps early-run basis, major sports events, and the like. I don't rule this potential out in the future, because we already have in laboratory not one but several devices for such subscription ideas. Prime feature is (1), it can come over the air, and not by land wires; and (2), it is reasonably foolproof or pirate-proof.

Violates 'Gratis' Principle

"But the entire philosophy of broadcasting, be it radio or TV, is the gratis principle. That's why broadcasting is such an apt word; the subscription principle, to me, is narrowcasting.

"Furthermore, it is fraught with lots of other problems. These mean possible Government regulation; monopoly; the availability of such 'subscription' channels to all sponsors; the hazard of Governmental concern over the getting together of any group or groups dealing with super-entertainment or super-sports event to charge the public.

"When there is payment involved, Washington may become

unduly involved with standards. Certainly the subscription channel will have to be open to all commodities catering to the consumer, which is the American public. That's why when I say our 'toll-vision' gadgets are still in the laboratory stage, I don't mean the scientific phase. We have long since passed that. It's in the test tube stage as regards the public interest. Certainly subscription TV is not here and won't be here

for some time to come. It compares in my mind to the present European crisis as I have detailed heretofore: (1), the immediate critical period for the next two years anyway is the prime concern; and then can come (2), the longrange program for the years beyond. And who knows now? It's like the dream of a United States of Europe as a solution to the Old World's centuries-old strife.

Ads in Color 'Entertain' Too; Stars of the Future Via Vidpix

"Don't forget that entertainment is but one aspect of TV. Advertising is news by itself and, in a measure, even entertainment. Maybe the mere projection of a new model automobile, with or without glamor sugarcoating, will get attention. Remember that car of the future which, should the convertible be caught exposed in rain, would automatically shut its own top? You know how much public interest it got, even though it's still very much in the 'dream' stage. Spotlight the fact that this car would have all its components telecast in a 2- or 3-minute commercial, in color, and you know that would require no Berle or Cantor to shill the interest.

"I see entertainment as only one element in television. Sports, news, services, special events—these are some of the things which TV includes in its over-all operation, and none of which Hollywood has to offer.

"On a broad basis, TV brings us the Japanese Peace Treaty negotiations, a Kefauver probe, the President's address, General MacArthur, the Congressional hearings, Winston Churchill addressing both houses in Washington. Via film now, as it will in future, sans kineoscope, it brings us a Royal Coronation...and, I regret to say, it may even bring closeups of

global war right into our home TV screen.

"This brings me back to networks and the responsibility of network operation. To whom does the President or any notable look, when wanting a large national hookup? The network, of course. Only a net can broadcast a Toscanini or kindred symphonic, cultural and educational undertakings. Yet you can't blame the individual station for its operations on the local level.

"One more thing—the stars. This new art and industry called TV recognizes the big contribution made by the established stars to the furtherance of TV and the popularization of TV. But in the final analysis others will come along; in fact, must come along. It is a natural evolution that newcomers, with the years, will arrive in that exalted circle of stardom now held by our present-day, 1951-52 crop of stars.

"This is where film will come in, because it may be that, via celluloid, the TV stars of the future will come into being."

(General Sarnoff details his reasons for favoring the adoption of dual color TV standards, which would permit the public to choose between the RCA and CBS systems, on Page 36.)

Heap Big Dance

Continued from page 2

four night performances given, makes a gate of \$57,000 possible. In addition, Gallup's Big Dance plays three matinees worth about \$10,000 each.

If the Broadway manager will stop to consider that these dances in Gallup are run by a group of local merchants to zoom trade in the city, that the county agricultural agent, one Homer Powers, is booking agent, stage manager and announcer, that 400 Indian dancers come from as far as 800 miles to perform, and that, in addition to the 6,000 paid attendance, 8,000 Indians are admitted without charge to the field, a degree of admiration is aroused for Gallup's show-wise merchants.

Powers is a gallon-size, Billy Rose, and his troupers, the tribal Indians of the southwest, the only actors in America who come equipped with tents.

In addition to paying each of the 400 dancers \$12 a day, Powers said the Big Dance group pays every dancer's transportation both ways, provides free meals three times a day for dancers, one a day for tribal friends, and feeds all animals, there being several hundred horses used. This means chuck for 8,000 persons for four days, and, according to Powers, is the main reason the dance committee is asking a subsidy this year of \$20,000 from the State of New Mexico.

A Showman's Dream

One estimate placed the tourist trade in Gallup this year at 50,000 persons. Every inch of sleeping space is reserved a month in advance and thousands sleep in private homes and in their cars. Gallup is a town of less than 15,000 population and the traffic jam from 6 p.m. until showtime at 8:30 is a showman's dream.

The Inter-Tribal Ceremonial dance at Gallup was originated in 1921 by a southwestern Indian trader, "Mike" Kirk. Since the dance has become 'bigtime, nearly everyone, including Washington's Dept. of Interior, has tried to get into the act. Offers to tour the attraction come to Gallup regularly, but the dance managers argue, who could tour 8,000 Indians and 400 performers?

And why tour the host of Indian spectators? Because, and this is the final significance, the Indians are not dancing for the paid white

tourist audience in the grandstand. The Indians are dancing for themselves.

"We learned early," said Powers, "that the most important thing is not what we, as management, want to do. Any year, if they ever take it in their mind not to come, and you hear rumors constantly, the whole affair is off. You couldn't buy them to come. So we do everything possible to make this affair attractive to them. We even run our own jail right out here on the dance compound and when an Indian gets polluted we give him a rest-up overnight. No law, no charge. And so, they come back every year, and the Big Dance has become part of their living history in the southwest."

Henie-Wirtz

Continued from page 2

at Milwaukee Nov. 7 when the show preems.

Slated For Garden in Jan.

According to a Madison Square Garden spokesman, "Hollywood Ice Revue" slated to play Madison Square Garden in January. Garden execs stated that its contract is with Arthur M. Wirtz and the "Hollywood Ice Revue." Thus it's seen that Miss Scott may be the headliner in New York.

It would be difficult for Miss Henie to line up other dates even if Wirtz offered use of his arenas. Because of show-spacing problems, Miss Henie wouldn't get the most desirable time in those spots. There's no possibility of appearing in Arena Managers Assn. stands this year because playing time is already allotted to its own productions, "Ice Capades" and "Ice Cycles," as well as the Shipstads & Johnson "Ice Follies."

Miss Henie was slated to leave for Europe Saturday (25) presumably to line up skaters and dates. However, departure has been postponed.

"Hollywood Ice Revue" was one of the more prosperous shows on the road last season despite the fact that it played six stands only.

With Miss Henie out of the cast, it's likely that "Hollywood" will tour considerably longer this season.

'51 B.O. Bullish

Continued from page 4

periods involved are Metro, 26 weeks ending March 15; Monogram, 39 weeks ending March 30; Republic, 13 weeks ending Jan. 31; 20th-Fox, 13 weeks ending March 31; Universal, 26 weeks ending April 28, and Warner Bros., 39 weeks ending May 26.

Totalling gross revenues for these varying periods and comparing them with receipts for the parallel stanzas of the prior year, discloses income of \$253,633,000 in 1951 as against \$265,919,000 in 1950. Gross revenues include film rentals, theatre receipts for those companies having circuit subsides and dividends from other affiliates. Universal is the only company that in the reports available so far shows an actual increase in revenue. Its income for the first half of the current year jumped to \$28,500,000 from \$25,255,000 last year. Warner Bros. suffered the most serious loss—about \$10,000,000 for 39 weeks—falling from \$94,504,000 to \$84,870,000.

Downtrend Reversal

Reversal of the downtrend in grosses seen in most of the reports available to date appears almost certain, as a result of the pleasant upswing that theatres started to feel in early June and that has continued since then. Grosses for the nation's theatres as a whole are now believed running about 6-8% higher than last year. That's certain, of course, to be reflected in the gross revenue figures of the major companies.

Data available so far and the number of fiscal weeks covered are tabulated below: (Last three zeros omitted):

	1951	1950
Metro (26) ..	\$83,950	\$96,000
Mono (39) ..	6,352	6,935
Rep (13)	4,074	4,719
20th (13)	35,887	38,506
Univ (26)	28,500	25,255
WB (39)	84,870	94,504

\$253,633 \$265,919

Compilation of figures on gross revenues of eight companies from 1935 through 1950 discloses a steady rise until the peak was hit in 1947—which was clearly an abnormal year for the industry—and then relatively minor dropoffs to the current level. While it is thus evident that grosses held up well, rising costs of both production and theatre operation seriously hit nets after 1947. Net for seven majors in 1950 was around \$50,000,000 as compared with \$119,400,000 in the peak year of 1946.

Both nets and grosses compare very favorably with those of that earlier boom period—1929. Composite earnings of seven companies was just about the same in 1929 and 1930 as they were in 1950. Grosses were much higher in 1950, totalling \$878,000,000 as against around \$500,000,000 during the Hoover boom era.

The eight companies whose grosses were compiled for the tabulation below are Paramount, Loew's 20th, Warner, RKO, Universal, Columbia and Monogram. In 1950 United Paramount Theatres is included, since that was the first year the chain was divorced from Par. United Artists, being privately owned, has never published reports, so its figures aren't available.

Here are the eight-company totals:

1935	\$383,410,000
1936	426,943,000
1937	481,989,000
1938	489,894,000
1939	480,873,000
1940	492,674,000
1941	493,548,000
1942	581,929,000
1943	757,218,000
1944	825,453,000
1945	833,080,000
1946	985,802,000
1947	989,653,000
1948	923,914,000
1949	894,297,000
1950	878,096,000

Too Many Bulls

Hollywood, Aug. 28.

With Columbia's "The Brave Bulls" and Republic's "Bullfighter and the Lady" currently showing, Metro has postponed the filming of "Montes, the Matador" until late next year. Too many bulls on the market.

Substituting for "Montes" on the Jack Cummings production program is "Mexican Village" with Ava Gardner, Cyd Charisse, Fernando Lamas and Ricardo Montalban in top roles.

"Thunder on the HILL" is taking New England by storm



Biggest grosser
in 12 months at
Astor Theatre, Boston...
and for the first time
in the theatre's history

**THE SECOND WEEK
IS BIGGER THAN
THE FIRST!**

BIG, too,
in Providence,
Hartford, New Haven,
Waterbury, Fall River,
Lawrence, New Bedford,

FLASH TOPPING
"HARVEY" BUSINESS
in Scranton, Pa.
Wilkes-Barre, Pa.
Bethlehem, Pa.



Start a hower at your boxoffice.  Book it now!

Clips From Film Row

NEW YORK

John McInerney, son of Jack McInerney, ad-publicity chief for N. Y. Paramount Theatre, now on staff of Washington Post. He is continuing at Georgetown where now a soph.

Jerry Albert, national director of advertising and public relations for Universal's United World Films subsidiary for the last five years, resigned effective Sept. 1. He has formed a television program production company in association with William Holland, prexy of Hyperion Films. New company, Advertising Enterprises, will begin the first of its film series, "Rackets Are My Racket," early in September.

DALLAS

Karl Stroud, manager of the Burnet drive-in, moved to Corpus Christi by the ozone operator. Ezell & Associates, Mike Hopkins, formerly manager of the Austin, named to replace Stroud.

Roy Parnell sold his interests in the Athens Amus. Co. to William Henry. Company operates three theatres at Athens. Henry will operate the theatres in partnership with Owen Killingsworth who will have charge of operating the houses.

J. G. Long, head of Long Theatre circuit, acquired interests formerly held by a number of his key employees amounting to more than \$400,000. Circuit now has four new ozoners under construction with a fifth to be started soon. Those now building are at Texas City, Victoria, Pasadena and Bay City.

Walter C. Hewitt appointed by Rowley United Theatres to handle advertising and assist John Callahan, city manager for circuit here.

DETROIT

Charles W. Snyder, executive-secretary of Allied Theatres of Michigan, retires Friday (31) to join Film Truck Service. Will be succeeded at Allied by Ernest Conlon, former attorney for the Economic Stabilization Commission at Grand Rapids.

Art Leazenby, former assistant manager at the Cinema, art house here, took over exploitation and publicity for Paramount district office here; succeeds Milton Hale, now press agent for Martin & Lewis.

PITTSBURGH

Al Singer, with WB for last 18 years, resigned as manager of downtown Warner theatre to go into the pre-cut home construction business. Will be replaced by Larry Kneel, from the Rowland in Wilkinsburg.

Bert Stearn, head of Cooperative Theatres, and two partners, Joe Volpe and Tony Repetti, leased the 1,700-seat Astor Theatre in Syracuse, N. Y., and reopen it as a first-run after extensive remodeling.

Raymond Showe, head of Theatre Candy Co. and Showe Confections Corp., has announced the resignation of his brother, Alex Showe, from both businesses to go

into another but as yet unannounced field.

Max Bloomberg, Beaverdale-Portage exhib, given a citation "in recognition of outstanding deeds in serving the human needs of our community" by the Rev. Walden M. Holl, president of Greater Johnstown's Community Chest. Bloomberg headed the Chest drive last year.

Emil Foryan, 20th-Fox shipper, has been promoted to the booking department, succeeding John Wilhelm, named head booker and assistant to branch manager for company at Albany, N. Y.

With the Fayette Amus. Co. acquiring the Plaza at Brownsville, Bernard Zearfoss remains as manager of the Strand while Joe Fecheck becomes city manager of the two houses. Lloyd Baker, who had directed operations for Moody Enterprises, now is manager of Dicks drive-in on Route 40.

Howard Crombie, former Monogram and RKO salesman, took combo job as salesman for Franklin film exchange and Crown Film Co.

Max Arnold's lease on the Olympic in Verona has expired and house is now closed. His lease of the Liberty, another Verona Theatre, was canceled several months ago as a result of a fire in the auditorium. Arnold continues to operate the Nemo in Pittsfield and he also has an interest in the Maple drive-in on Route 30.

ALBANY

Frank Carroll, 18-year-service man with Metro here, promoted from booker to office manager and head booker; succeeds Bennett Goldstein, who resigned to go with the Schine Circuit as buyer and booker in Cleveland.

John Wilhelm, booker from Pittsburgh, is new 20th-Fox office manager and head booker; succeeds Helen I. Wisper, who resigned after 14 years.

Burt Topal left as Metro booker here to take a similar job with United Artists in N. Y.

COLUMBUS, O.

Old Trail theatre, three-year-old neighborhood house here, shuttered since last spring, is being turned into a bowling alley.

Martin G. Smith, of Toledo, head of Independent Theatre Owners of Ohio, who has been filling in as executive secretary until selection of a successor to the late P. J. Wood, is back at his desk following an operation.

CHICAGO

"Sickie and Cross," anti-Communist pic, played three ozoners day-date in Flint, Lansing and Adrian, Mich.

Alger Circuit rebuilt its Art Theatre in Peru, Ind.

"Little Egypt" (U) tees off in 30 Chi houses on first sub-run this week.

Leo Bunin's "Alice in Wonderland" starts this week in opposition to Walt Disney version. Latter pic is at downtown Palace. Import plays Foxwood, Alex, Plaza, Piccadilly and ABC drive-in.

Capitol Films, cashing in on current dope publicity, booked "Devil's Sleep," a narcotic pic, day-date at B&K's Maryland and Covent theatres; Mode, Joliet; 20th-Century, Chi; and Isle, Aurora, Ill.

MINNEAPOLIS

Local level of "Movietime U.S.A." has scheduled five regional meetings in the drive to put renewed life in the film boxoffice. Will be held here and in St. Cloud and Duluth, Minn., and Grand Forks, N. D., and Huron, S. D.

Holdover record for St. Paul being smashed with two pictures, "The Frogmen" and Disney's "Alice in Wonderland," running three weeks, and "Show Boat" going two, all simultaneously.

North Central Allied issued special bulletin urging 100% participation by every exhibitor in "Movietime U. S. A." campaign.

Fire in a nearby restaurant caused Century Theatre patrons to walk out during showing of "Long Dark Hall."

Sub-normal amount of rainfall not only raising havoc with territory's drive-ins, but also by retarding harvest of grains, making farmers loath to spend for entertainment.

RKO here already taking orders for Turpin-Robinson and Pep-Sadler fight pictures, which com-

pany will distribute although the bouts are next month.

Lowell Kaplan, Bennie Berger circuit buyer and booker, vacationing with his family in northern Minnesota woods for a fortnight.

Herb Greenblatt, RKO district manager, in town on biz.

Miner Theatre circuit has settled out of court "on terms satisfactory to plaintiff major distributors" a suit against it for alleged fraudulent returns on percentage pictures, according to the latter's lawyers. Defendant circuit comprises some 10 houses serviced out of this exchange center.

Opening of two large automobile ramps downtown next month is expected by the industry to help loop first-run theatres by increasing the parking facilities substantially. Insufficient parking facilities have been a factor in the decline of grosses downtown.

LOS ANGELES

New social group, the Film Row Club, is being organized in the L. A. district with practically every employee in the exchanges and supply houses pledged to join.

Fox West Coast will hand out 34 prizes, totalling \$2,474, to theatre managers in the southern and northern California divisions in its annual cleanliness drive.

'Sirocco' Trim \$11,000, Buff; 'My Boy' 15G, 2d

Buffalo, Aug. 28. Biz generally here this week is offish although "Sirocco" shapes strong at Lafayette. "Ran All Way" looks trim at the Buffalo but "Belvedere Rings Bell" is just okay at Paramount. "That's My Boy" is doing so strongly in second stanza at Century that it will hold a third week.

Estimates for This Week
Buffalo (Loews) (3,500; 40-70)—"Ran All Way" (UA) and "Navy Bound" (Indie). Trim \$12,000. Last week, "Strictly Dishonorable" (M-G) and "Kind Lady" (M-G), \$9,500.

Paramount (Par) (3,000; 40-70)—"Belvedere Rings Bell" (20th) and "Sun Sets at Dawn" (UA). Okay \$10,000. Last week, "Lost Continent" (Lip) and "G. I. Jane" (Lip), hefty \$12,000.

Center (Par) (2,100; 40-70)—"Capt. Horatio Hornblower" (WB) (3d wk). Down to \$5,000. Last week, about \$8,000.

Lafayette (Basil) (3,000; 40-70)—"Sirocco" (Col) and "Chain of Circumstances" (Col). Strong \$11,000. Last week, "Cattle Drive" (U) and "March of Wooden Dolls" (U), \$7,500.

Century (20th Cent) (3,000; 40-70)—"That's My Boy" (Par) (2d wk). Fancy \$15,000 or over. Holds again. Last week, terrific \$30,000.

'Horatio' Terrif 18G, Seattle; 'Show' 9G, 2d

Seattle, Aug. 28. "Meet Me After Show," "Alice in Wonderland" and "My Boy" are all holding socko pace here this week in second and third sessions. "Capt. Horatio Hornblower" looks as top newmer with terrific session. "Alice" shapes as standout holdover despite being in third week at Fifth Avenue.

Estimates for This Week
Blue Mouse (Hamrick) (800; 65-90)—"Moonlight Bay" (WB) and "Fugitive Lady" (Rep) (4th wk). Solid \$4,000 after \$4,200 last week.

Coliseum (Evergreen) (1,877; 65-90)—"Meet Me After Show" (20th) and "Roadblock" (RKO) (2d wk). Big \$9,000. Last week, \$14,300.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Alice in Wonderland" (RKO-Disney) (3d wk). Strong \$8,000. Last week, great \$10,700.

Liberty (Hamrick) (1,650; 65-90)—"Young, Rich, Pretty" (M-G) and "Kind Lady" (M-G) (3d wk). Oke \$3,500 in 4 days. Last week, \$6,700.

Musie Box (Hamrick) (850; 65-90)—"4 in Jeep" (UA). Sturdy \$5,000. Last week, "Flame of Paris" (Indie) and "Girl from Tanagers" (Indie), \$3,300.

Musie Hall (Hamrick) (2,200; 65-90)—"Capt. Horatio Hornblower" (WB) and "St. Benny the Dip" (UA). Terrific \$18,000. Last week, "Showboat" (M-G) and "Night Into Morning" (M-G) (5th wk), \$7,100.

Orpheum (Hamrick) (2,600; 65-90)—"Cyrano" (UA) and "First Legion" (UA) (2d wk). Good \$8,000. Last week, \$12,700.

Palomar (Sterling) (1,350; 40-70)—"Francis to Races" (U) and "Ft. Worth" (WB) (2d runs). Oke \$4,000. Last week, "Strictly Dishonorable" (M-G) and "Talk of Town" (Col) (2d runs), \$3,600.

Paramount (Evergreen) (3,039; 65-90)—"That's My Boy" (Par) and "Man With My Face" (UA) (3d wk). Great \$9,000. Last week, \$13,300.

Picture Grosses

CLEVELAND

(Continued from page 8)
Horatio Hornblower" (WB) (2d wk), \$12,500 in 9 days.

Hipp (Scheffel-Burger) (3,700; 55-80)—"Iron Man" (U). Big \$17,000. Last week, "Texas Rangers" (Col) and "Lorna Doone" (Col), \$11,000.

Ohio (Loew's) (1,244; 55-80)—"Frank James" (Indie) (reissue) and "Jesse James" (Indie) (reissue). Solid \$4,000. Last week, "Rich, Young, Pretty" (M-G) (3d wk), \$6,500.

Palace (RKO) (3,300; 55-80)—"Flying Leathernecks" (RKO). Displaying plenty of power at \$18,000 or over. Last week, "Secret Convict Lake" (20th), \$14,000.

State (Loew's) (3,450; 55-80)—"That's My Boy" (Par) (2d wk). Still strong at \$15,000 following whopping \$28,500 last week.

Stillman (Loew's) (2,700; 55-80)—"Warpath" (M-G). Thin \$5,000. Last week, "Passage West" (Par), same.

'MASK' MILD \$10,500, PROV.; 'HORATIO' 10G

Providence, Aug. 28. "Capt. Horatio Hornblower" in its second week at Majestic is still the town leader. Loew's State looks mild with "Mask of Avenger." Metropolitan, a 3,100-seater is reopening tomorrow (Wed.) with "That's My Boy."

Estimates for This Week
Albee (RKO) (2,200; 44-65)—"Up In Arms" (RKO) and "They Got Me Covered" (RKO) (reissues). Fairly active \$10,000. Last week, "Alice in Wonderland" (RKO-Disney) (3d wk), neat \$7,000.

Majestic (Fay) (2,200; 44-65)—"Capt. Horatio Hornblower" (WB) (2d wk). Very nice \$10,000. First week was hot \$13,000.

State (Loew) (3,200; 44-65)—"Mask of Avenger" (Col) and "Chain of Circumstances" (Col). Mild \$10,500. Last week, "Teresa" (M-G) and "Kind Lady" (M-G), \$13,500.

Strand (Silverman) (2,200; 44-65)—"Big Carnival" (Par). Started Monday (27). Last week, "Trio" (Par) and "Dear Brat" (Par), poor \$5,000.

SAN FRANCISCO

(Continued from page 9)
Husky \$20,000. Last week, "Strictly Dishonorable" (M-G), \$13,000.

Paramount (Par) (2,646; 60-85)—"That's My Boy" (3d wk). Strong \$14,000. Last week, \$17,000.

St. Francis (Par) (1,400; 60-85)—"Place in Sun" (Par) (2d wk). Sock \$14,000. Last week, \$17,500.

Orpheum (No. Coast) (2,448; 55-85)—"Sirocco" (Col) and "When Redskins Rode" (Col) (2d wk). Good \$10,500. Last week, \$16,500.

United Artists (N.C.) (1,207; 55-85)—"First Legion" (UA) and "Three Steps North" (UA) (reissues). Okay \$8,000. Last week, "Cyrano" (UA) (5th wk), \$7,000.

Stagedoor (A-R) (370; \$180-\$240)—"Tales of Hoffmann" (Indie) (10th wk). OK \$6,000. Last week, \$6,500.

Clay (Rosner) (400; 65-85)—"Wonderful Time" (Indie). Fine \$3,000. Last week, "Blue Lamp" (UA) (2d wk), \$2,400.

Larkin (Rosner) (400; 65-85)—"Lady Paname" (Indie). Good \$2,500. Last week, "Blue Lamp" (UA) (2d wk), \$2,000.

WASHINGTON

(Continued from page 9)
\$3,000 after \$4,000 last week.

Warner (WB) (2,174; 44-74)—"That's My Boy" (Par) (2d wk). Sock \$16,000, which is well above average for initial week here. Last week, sizzling \$28,000, a record breaker for 4 years or longer.

Moves into Metropolitan next week.

Trans-Lux (T-L) (654; 44-80)—"M" (Col). Fine \$6,000. Holds. Last week, "Four in Jeep" (UA) (2d wk), steady \$4,000.

PORTLAND, ORE.

(Continued from page 8)
"13th Letter" (20th), also Oriental. Huge \$14,000 or near. Last week, "Sealed Cargo" (RKO) and "Yukon Manhunt" (Meno), \$7,700.

Paramount (Evergreen) (3,400; 65-90)—"Alice Wonderland" (RKO-Disney) (2d wk), Big \$8,500. Last week, \$11,000.

United Artists (Parker) (890; 65-90)—"Strictly Dishonorable" (M-G). Nsh \$5,500. Last week, "Show Boat" (M-G) (5th wk), \$6,500.

'Alice' Rousing \$17,000 In Pitt; 'Ran All Way' \$10,000, 'Samson' 8G, 2d

Pittsburgh, Aug. 28.

Only two new pictures around this week, "Alice in Wonderland," which is doing fine at Stanley, and "He Ran All Way," only so-so at the Penn. Otherwise town's dotted with holdovers and they are all doing okay. "Cyrano" at Fulton, "Iron Man" at Harris and "Samson and Delilah" at Warner still being nice in second rounds.

Estimates for This Week
Fulton (Shea) (1,700; 50-85)—"Cyrano" (UA) (2d wk). Pop scale engagement of Jose Ferrer starrer still strong at \$6,500 after big \$10,000 first week.

Harris (Harris) (2,200; 50-85)—"Iron Man" (U) (2d wk). Continues solid with at least \$7,000 on top of terrific \$13,000 last week.

Penn (Loew's) (3,300; 50-85)—"He Ran All Way" (UA). Not too much at \$10,000, mild. Last week, "Rich, Young, Pretty" (M-G), brisk \$13,500.

Stanley (WB) (3,800; 50-85)—"Alice in Wonderland" (RKO-Disney). Sell-out mats, with kids piling in, but weak at night. Still enough to get robust \$17,000. Last week, "Capt. Horatio Hornblower" (WB) (2d wk), \$9,000.

Warner (WB) (2,000; 50-85)—"Samson and Delilah" (Par) (2d wk). Here at regular prices, looks trim \$8,000 on top of great \$12,500 last week.

'Sirocco' Great \$20,000, Mont'l; 'Riviera' 28G, 2d

Montreal, Aug. 28.

Unusually cool weather and heavy influx of out-of-towners will boost returns at all deluxers here this week. Disney's "Alice" at the Palace and Twentieth's "On the Riviera" at Loew's are holding for second stanza after smash openers. "Sirocco" at Capitol looks best of newcomers.

Estimates for This Week
Palace (C. T.) (2,626; 34-60)—"Alice in Wonderland" (RKO-Disney) (2d wk). Down to \$13,000, following great opener of \$23,000.

Capitol (C. T.) (2,412; 34-60)—"Sirocco" (Col). Big \$20,000. Last week, "Frogmen" (20th) (2d wk), \$13,000.

Princess (C. T.) (2,131; 34-60)—"No Questions Asked" (M-G). Dull \$8,000. Last week, "Peking Express" (Par), \$15,000.

Loew's (C. T.) (2,855; 40-65)—"On Riviera" (20th) (2d wk). Sock \$28,000 after \$35,000 opener.

Imperial (C. T.) (1,839; 34-60)—"Hurricane Island" (Col) and "Never Trust Gambler" (Col). Good \$8,000. Last week, "Cattle Drive" (U) and "Kentucky Jubilee" (U), \$7,000.

Orpheum (C. T.) (1,048; 34-60)—"Raton Pass" (WB) and "Roaring City" (WB). Oke \$7,000. Last week, "Jesse James" (20th) and "Frank James" (20th) (reissues), \$8,000.

'Strangers' Oke \$9,000, B'mingham; 'Young' 4½G

Birmingham, Aug. 28.

Film biz is holding up this week despite the polio epidemic and usual summer downturn. "Strangers on Train," okay at Alabama, looms best coingetter.

Estimates for This Week
Alabama (W-K) (2,600; 44-50)—"That's My Boy" (Par). Opens tomorrow (Wed.). "Strangers on Train" (WB), okay \$9,000.

Empire (Acme) (980; 35-50)—"Flying Leatherneck" (RKO). Opens tomorrow (Wed.). "Law and Lady" (M-G), average \$3,000.

Melba (Acme) (950; 35-50)—"No Questions Asked" (M-G). Fair \$4,000. Last week, "Iron Man" (U), \$4,000.

Ritz (W-K) (1,500; 44-50)—"Last Outpost" (Par). Opened today (Tues.). Last week, "Young As Feel" (20th), average \$6,000.

Strand (Kennedy) (800; 50)—"Rich, Young, Pretty" (M-G). Good \$4,500. Last week, "Two of a Kind" (Col), fair \$3,500.

Dallas Sport Series Set

Dallas, Aug. 28.

A new pic series, "Out Yonder," is being produced and directed here by H. K. Carrington, with Hal Perkins as co-director.

Series will embrace all phases of outdoor sports, and features Johnny James, artist and cartoonist, who will illustrate the story as he tells it.

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AGENCIES ALERTED TO NEW ERA

The Loeb Case

When, in October, Gertrude Berg moves her "The Goldbergs" situation comedy over to NBC-TV, going into the Saturday 7 p.m. period, Philip Loeb, who has portrayed her husband on the show during its CBS run for General Foods, will be among the missing.

Only comment forthcoming from NBC is that "the cast has not been completed as yet," with web execs neither confirming nor denying reports that the dropping of Loeb was one of the stipulations in negotiating the contract for Miss Berg's switchover to NBC.

Because Loeb's name was included among the list of radio-TVites in "Red Channels," his status throughout last season's General Foods' sponsorship of the show was the subject of considerable trade comment. It's understood that when GF resumed sponsorship on CBS at the start of last season, Miss Berg had been asked to drop him, but she remained adamant in her refusal and GF acquiesced. Food company dropped the program several months ago, maintaining that its usefulness in wooing Sanka Coffee customers had been exhausted.

NBC has yet to pick up a client for the show.

Duane Jones Charges Conspiracy By Ex-Employees in 'Pirating' Biz

Duane Jones this week solved the trade riddle of why he returned to the agency bearing his name after supposedly resigning by revealing that he will institute a \$1,000,000 suit against a group of his former employees, whom he claimed had pirated 50% of his business to set up their own agency.

"Evidence now unfolding," Jones said, "shows that I am the victim of a conspiracy carried out by a group of my employees who were officers and stockholders in the Duane Jones Co. . . . Men whom I hired and trusted as officers and account executives have pirated the accounts I paid them to represent. This practice has long been prevalent in the agency business and nobody has ever done anything about it. The thing that has happened to me can happen to any agency."

Jones said his former employees plan to set up their own agency under the tag of Scheldier, Beck & Warner, with offices at 487 Park avenue, N. Y. He specifically mentioned Manhattan Soap and Hudson Pulp & Paper as two clients who have resigned their accounts with him to switch to the new agency. He said he stands to lose \$5,000,000 in total gross billings to the new outfit.

According to Jones, "I personally sold all 49 accounts handled by my agency during the last nine years. After setting them up, I put these men on to handle them for me. They then ingratiated themselves with my clients and told them that I was planning to retire, or that I was taking a lengthy trip to Europe and would therefore be unable to service the accounts." Jones said the \$1,000,000 piracy suit would be filed before Sept. 10, since that is the scheduled teefoff date for the new agency.

"As this case unfolds," Jones averred, "I know that the heads of all agencies will want to support me to stamp out this practice." The battle to "save my business," he added, "is not merely an individual fight, but one in which I shall wage an offensive for the entire advertising industry."

TWA Cancels Out NBC's 'Blandings'

Hollywood, Aug. 28.

TWA has cancelled out "The Blandings" starring Cary Grant and his wife, Betsy Drake, after one season on NBC. The ratings failed to hold up and the airlines company didn't see any prospect of a pickup commensurate with the show's cost.

Don Sharpe, the packager, will try to sell it elsewhere with Robert Cummings and Jane Wyatt co-starring, to be aired from N. Y., where Cummings will do a play. Grant was tiring of the show and was not interested in continuing.

YEAR OF FERMENT FOR % HOUSES

By GEORGE ROSEN

The advertising agencies are in a ferment these days. Their problems are multiplying daily. The reorganizations, shifts in accounts, the buckling under of the smaller ad houses in the face of stiffer competition for the client's dollar, the need for increased services with the advent of TV and the fuller recognition of merchandising-promotional values, all reflect the temper of the times. That it is bound to hit at the core of radio and television commercial programming during the next 12 months is taken for granted.

When, last week, in the course of announcing its drastic reorganization, the Foote, Cone & Belding hierarchy attributed the move to F-C-B's emergence as "big business," it actually hit dead-center at the whole transitional era affecting the ad agency business.

Gone are the days when the rugged individualist (though the exception still remains) called all the turns and single-handedly commanded the agency ship. That was perhaps best reflected in the Albert D. Lasker days of the ex-Lord & Thomas agency, and it's ironic to note that it was the eventual offshoot of Lord & Thomas, namely Foote, Cone & Belding, that only last week set the modern-day tempo in overhauling its entire administrative structure in bringing in new faces, new names and new specialists to keep pace with the changing times.

Gone, too, it's conceded, are the days when the fate of multi-million-dollar accounts were crystalized on the golf links or were dictated by the whims of socializing clients' wives. With the newly-attendant problems confronting the agencies, now compelled to provide so many additional services, the shirt-sleeve era has been ushered in; the old-guard "drinking fraternity" is passing out of the picture.

With TV now so dominantly entrenched within the agency framework and the increased syphoning of millions of dollars of the client's money into the new "glamor" medium, the problems of the agency exec grow more acute daily. The production costs attending video are growing out of hand. The 15% commission off the client's total billings doesn't have the face value it once had, and the agencies are renewing their agitation for a general hike in the % base to meet these increased services. It's anticipated that through the auspices of the American Assn. of Advertising Agencies, the coming year may witness an overall client acceptance of demands for a commission hike to possibly 16.8%.

Many agencies have been complaining that the 15% figure no longer covers the costs of operation. The TV load, they argue, is

(Continued on page 39)

NBC Station Clearances Sure Could Be Finah For Dinah, Van Camp Beefs

Stokely-Camp, which has packed to sponsor Dinah Shore twice weekly on NBC-TV, is beginning to feel restless over the web's inability to clear sufficient stations for the show, which is scheduled for 7:30 to 7:45 p.m. Tuesdays and Thursdays.

NBC had a full complement of stations lined up last season for the John Conte "Little Show," which Miss Shore's program is to replace. During the hiatus period, however, a number of the stations switched their affiliations on that particular time period over to competing webs, where the sponsors did not take vacations. Now they are committed to those networks and NBC is facing considerable difficulty in luring them back into its fold.

Meanwhile Van Camp finds itself committed to a contract.

Garry Moore's \$6,000,000 Daytime TV Bonanza, With SRO Sponsor Status

Freeze Out

"Public Prosecutor," the vidfilm series produced and being syndicated by NBC, will air in N. Y., not on WNBC, the NBC flagship, but on WABD, DuMont's key station. Deal was set this week for Crawford Clothes to bankroll the series starting Sept. 6, with the Al Paul Lefton agency handling the account.

WABD is inserting the series into the Thursday 9:30 to 10 p. m. time. NBC has no such cream time available, either on a local or network basis, which is probably the reason for the sale to the DuMont outlet.

With the finalizing this week of two additional sales for the Garry Moore daytime TV show on CBS, giving it an SRO status cross-the-board, the comedian, effective Oct. 16, will be responsible for gross billings to the network amounting to \$6,000,000 on an annual basis. That practically puts him in Arthur Godfrey's league as a daytime personality, with Godfrey's 90-minute Monday-through-Friday multiple-sponsored morning showcase accounting for billings of approximately \$8,000,000. In contrast, Moore's is only a 60-minute daily entry.

Unusual aspect of Moore's emergence into the big league commercial sweepstakes is that, only a season ago, the network programming chieftains were concerned over his floundering status in trying to resolve a suitable format and segment for him. In putting him into the 1:30 to 2:30 p. m. slot, CBS sustained the hour period for some time, convinced that it had hit on the proper program ingredients.

Newest clients to jump on the Moore bandwagon are Corn Products, on behalf of its Linit starch product, which picks up the 2:15 to 2:30 period on Tuesdays, effective Oct. 16, on a 52-week contract basis, and Junket, which already sponsors the Thursday 1:45 to 2 p. m. segment and is expanding in picking up the same time period on Tuesdays. With Procter & Gamble sponsoring the show five days a week, General Electric three a week, Cavalier Cigarettes three a week, Best Foods two a week and Quaker Oats one day, it adds up to a sellout of 20 quarter-hours per week, with a gross intake of \$120,000 weekly.

Corn Products deal was set via C. L. Miller agency, with McCann-Erickson negotiating the Junket sponsorship.

Videoless WOV Makes TV Pix

Unusual instance of a radio station without a TV outlet going into video film production on behalf of its AM clients has cropped up in the case of WOV, New York bilingual indie.

Ralph Weil, general manager of WOV, and Giovanni Buitoni, head of the American branch of the spaghetti firm, have completed an agreement whereby WOV's Rome studios, which were initiated three years ago for the taping of a large segment of the station's daily radio programming, will produce TV film spots and a considerable amount of documentary footage. The agreement thus puts WOV into TV production, despite its lack of video station facilities.

Initial job to be turned out for Buitoni will be film spots featuring local color in Rome tourist high-spots, etc., for which Claire Mann, of the WJZ-TV "Glamour" show, will be emcee. Miss Mann is currently in Europe. Spot is first of a series under the title "Continental Holiday with Buitoni." These in turn will be distributed by the sponsor in various TV markets throughout the country.

Documentary will be made on

(Continued on page 39)

Mel Torme's Tint Show

Mel Torme, who teamed with Peggy Lee this summer as a replacement for Perry Como on CBS-TV, may stick with that web but in a color show. CBS is dickering with the singer to do a half-hour, cross-the-board tint program, which would probably be slotted in the early afternoon.

Como returned Monday (27) to his show, aired Mondays, Wednesdays and Fridays from 7:45 to 8 p. m. under Chesterfield sponsorship.

CBS Formula On Skelton-Norge Blasted by Reps

Sharp rap at CBS for an alleged move-in on local stations' spot business was taken this week by the National Assn. of Radio & TV Station Representatives.

NARTSR reported that Norge, through the Russel Seeds agency, planned a half-hour national spot campaign for 39 weeks, beginning in October and featuring Red Skelton in over 40 non-tele cities. Station rep outfit charges that Columbia is now making counter-proposals, offering to take this business on a network basis and suggesting to stations that they accept it on the line with cued cut-in commercials at no-cut-in charge.

Further, according to NARTSR managing director Murray Grabhorn, "They offer the full show with commercials and the entire program to be played locally at identical Wednesday night network time on a network basis."

A number of stations have told CBS they'll agree to taking the business via the usual network lines, but refusing to waive cut-in charges. They'll also take the program on tape, provided the national spot rates—which are more profitable to the stations than their network feeds—apply. Grabhorn advised member reps that this is the "fairest basis which you may wish to discuss with stations on the CBS-Norge list."

Calling the CBS proposals "the newest attempt by a network to enter the national spot field at the expense of station revenue," Grabhorn said that with very few exceptions the stations involved are located in non-TV cities. "These were the very stations that were most unfairly affected by the recent network rate cut," the NARTSR spokesman declared, "which applied to all stations regardless of TV competition or the lack of it. It makes the network request for clearance by these stations on a national spot basis all the more preposterous."

CBS SIGNS MEL ALLEN FOR TV 'SPORTS SPOT'

Sportscaster Mel Allen pacted with CBS-TV this week to emcee "Sports Spot," the show following the Pabst fight pickups each Wednesday night on the web. Allen, who calls the play-by-play on the N. Y. Yankee games for WINS, N. Y. indie radio station, is currently on a western trip with the Yanks so will not be available for the CBS video program until his return.

Starting time of "Sports Spot" is indefinite, depending on what time the Pabst main event winds up, but it runs until 11 p. m. each week. Aired as a sustainer last year, when N. Y. World-Telegram boxing writer Lester Bromberg emceed, the show has been sold this year to General Cigar Co. Sponsor takes over Oct. 3.

CBS 'MORALS CLAUSE' ORDERED STRICKEN OUT IN CONTRACTS WITH SCRIPTERS

CBS network's "morals clause," which the web over a year ago sought to insert into the contracts of all its artists and writers, has been defeated in the case of scripters through arbitration proceedings brought by the Radio Writers Guild before the American Arbitration Assn.

By a 2-1 decision Monday (27) the AAA arbitrators ruled that the clause violates the minimum basic agreement between RWG and CBS. Decision also declared that writers who tell the truth can "not avoid tending to offend some segment of the community."

Discussing the rights and obligations of creative writers, the majority decision said that "in the Western democracies in 1951, a creative writer is generally understood to be one who tells the truth or some aspect of the truth as he sees it about the life going on around him." It quoted the dictum of Matthew Arnold, that "art is a criticism of life," and added, "It is difficult to see how a writer could avoid tending to offend some segment of the community by what he creates, even apart from other 'acts or things' which he may commit 'at any time,' since this must obviously include what he does in his leisure hours of conversation, study, experience or action, in which the creative process ferments."

"The daily work of the creative writer consists in presenting in imaginative form the actions and moral attitudes of human beings, who, being human, may behave well or badly, who possess various strengths and weaknesses and who are often used by the writer as symbols of good and evil." Decision added that CBS has, of course, the right to delete offensive material from scripts.

Majority opinion was written by writer-critic Louis Gannett and Dr. Harold Taylor, head of Sarah Lawrence College. A dissenting opinion was written by lawyer Albert M. Gilbert.

The CBS clause said that if an artist "at any time commits any act... which shall be an offense involving moral turpitude under federal, state or local laws, or which might tend to bring the artist into public disrepute, contempt, scandal or ridicule, or which might tend to insult or offend the community or any organized group thereof, or which might tend to reflect unfavorably upon CBS, the sponsors, or their advertising agencies, or injure the success of the program, CBS shall have the right to terminate this agreement upon notice to artist."

CBS had fought two legal battles, in N. Y. Supreme Court and in the appellate division, against taking the case to arbitration. Both courts ruled that the question of the clause is arbitrable. Argument in the arbitration was heard last May, with Herman A. Gray representing RWG.

Philip Morris In Lavish ABC Spread

Philip Morris is buying an afternoon soap opera strip on ABC at 3:45-4 p.m. and the Tuesday and Thursday half-hours of "Break the Bank" on the web at 11:30 a.m.

ABC, which in the past had a policy against soaps, will build an hour-long daytime serial block in the 3:30-4:30 p.m. period. Shows are still to be selected, but may include some of the airters the net has been beaming in the morning ("Romance of Evelyn Winters," "David Amity" and "Lone Journey"), based on the entries with the best performance records.

Ciggie outfit holds on to the 10:45 a.m. strip currently occupied by "Modern Romances," with the fate of that program up in the air until the audience ratings are all in. The pre-noon soap lineup launched by ABC in July will be trimmed by a half-hour, with "Break the Bank" moving over from NBC into the 11:30 a.m. slot.

Agency for PM's daytime activity is Cecil & Presbrey.

Berle's 7 Scripters

Milton Berle is enlarging his scripting staff to seven writers on "Texaco Star Theatre." Coleman Jacoby and Arnie Rosen have been added. In addition staff comprises Bobby Gordon, Hal Collins, Jay Burton, Buddy Arnold and Woody Kling.

Berle's "Texaco Star Theatre" tees off Sept. 18 with Eddie Cantor as gueststar.

Chi Directors Set For 10% Pay Hike In New TV Pacts

Chicago, Aug. 28.

Final inkling is expected this week on a two-year Radio-Television Directors' Guild contract covering TV cue men at NBC's WNBQ and ABC's WENR-TV. Major obstacles have been hurdled with the agreement assuring the directors and floor men at least a 10% pay boost.

Still to be ironed out are the final details of a non-recapture clause which would guarantee that directors' commercial fees charged advertisers would be funneled back to the control room personnel. Earlier pact with WBKB includes an non-kickback stipulation.

New wage minimums set at WNBQ and WENR-TV will result in what RTDG prexy Alan Fishburn described as a "substantial" boost. The new rates are retroactive to July 1.

Under the pact directors with six months or under of service will receive \$450 monthly; those with six to 12 months experience will get \$500, and those with 12 to 24 months will earn \$550. Associate directors and floor managers will get \$325, \$375 and \$400, respectively, for the same experience categories.

A special category has been set (Continued on page 40)



GEORGIE PRICE
One of America's Great Entertainers

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New York City

'Symphony Sid' to WINS As WJZ Mulls Late Nite Program from N.Y. Copa

WJZ, N. Y. outlet of ABC, is negotiating to broadcast an all-night show from the Copacabana, Gotham eastside from which Tedd Lawrence is currently beaming via WVNJ, Newark.

Move involves cancellation of the "Symphony Sid" Torren show which had been originating until recently from Birdland, West 52d street jive spot.

"Symphony Sid" show moves over to WINS on Sept. 12, airing Wednesdays to Mondays from midnight to 3 a.m. from Birdland. Crosley station is dropping "Big Joe Rosenfield's Happiness Exchange," which currently is heard from midnight to 2 a.m. Deal was inked with Harry Solow.

Ted Oberfelder, WJZ topper, is handling the Copa deal with Marvin Cole, of Van Wood Asso. (Continued on page 40)

Television Premieres

(Aug. 29-Sept. 8)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major television networks during the next 10 days (Aug. 29-Sept. 8):

Aug. 30

Martin Kane, Private Eye Whodunit. NBC, 10-10:30 p.m. U. S. Tobacco, through the Kudner agency.

Aug. 31

Life With Linkletter. Variety. ABC, 7:30-8 p.m. (alternate weeks). Green Giant, via Leo Burnett.

Big Story. Drama. NBC, 9-9:30 p.m. Pall Mall cigarets, through Sullivan, Stauffer, Colwell & Bayles.

Sept. 1

Kids & Co. Contest format. DuMont, 11-11:30 a.m. Red Goose Shoes, via Westheimer & Block.

Sept. 2

Colgate Comedy Hour. Variety. NBC, 8-9 p.m. Colgate, via Sherman & Marquette, Ted Bates.

Sept. 3

Egg and I. Soap opera. CBS, Monday-thru-Friday, noon-12:15 p.m. Sustaining.

News at Noon. Femme-slanted news. CBS, Monday-thru-Friday, 12:15-12:30 p.m. Sustaining.

Search for Tomorrow. Soap opera. CBS, Monday-thru-Friday, 12:30-12:45 p.m. Procter & Gamble, via Blow.

Mohawk Showroom. Music. NBC, Monday, Wednesday, Friday, 7:45-8 p.m. Mohawk Carpets, via Maxon.

Somerset Maugham Theatre. Drama. NBC, 9:30-10:30 p.m. (alternating with Robert Montgomery show). Tintair, through Cecil & Presbrey.

Sept. 6

Bigelow Theatre. Vidfilm dramas. DuMont, 10-10:30 p.m. Bigelow-Sanford Carpets, via Young & Rubicam.

Sept. 7

Mama. Situation comedy. CBS, 8-8:30 p.m. General Foods, via Benton & Bowles.

We, the People. Drama-variety. NBC, 9:30-10 p.m. Gulf Oil, via Y&R.

Aldrich Family. Situation comedy. NBC, 9:30-10 p.m. Campbell Soups, via Ward Wheelock.

Cavalcade of Sports. Madison Sq. Garden fights. NBC, 10-10:45 p.m. Gillette, through Maxon.

Sept. 8

Hollywood Junior Circus. Circus for moppets. ABC, 10:30-11 a.m. Hollywood Candy, via Ruthrauff & Ryan.

All-Star Revue. Comedy-Variety. NBC, 8-9 p.m. Participating.

Ken Murray Show. Variety. CBS, 8-9 p.m. Anheuser-Busch, through D'Arcy.

Your Show of Shows. Variety-Revue. NBC, 9-10:30 p.m. Participating.

Hit Parade. Music. NBC, 10:30-11 p.m. American Tobacco, through BBD&O.

Kentucky's 'People Vs. Paper' Blast

NBC's on-the-air promotion designed to impress the American public and the advertiser with radio's continued impact ran into some unexpected opposition last week. Niles Trammell, chairman of the board of NBC, received an indignant letter from James S. Pope, managing editor of the Louisville Courier-Journal. (The daily, oddly enough, owns the CBS affiliate in Louisville.)

Pope protested to the network that the promotion, based on the theme, "People sell better than paper," is hurting the cause of newspapers, with the editor's particular fire aimed at one bit of on-the-air bally which suggested that through the use of radio more people can be reached for the same money.

In contrast to the Louisville blast, NBC reports that the majority of the comment has been favorable, not only from NBC affiliate stations, agencies and within the trade generally, but also from magazines.

NBC has no intention of abandoning the promotion.

Radio's 'Come On In' to Clients That Are Frozen Out of TV Picture

Chicago, Aug. 28.

Rodgers to Do Score On NBC-TV Navy Series.

Richard Rodgers (& Hammerstein) pacted with NBC-TV this week to write a special background score for the web's projected film series on the history of the U. S. Navy during World War II. Titled "Victory at Sea," the show is slated for preeming early in 1952 on a weekly, half-hour basis.

While various composers have cleaved original scores to background dramatic shows on TV, this will mark the first time that a composer of Rodgers' rep has undertaken such an ambitious job specifically for the medium. Series is to comprise 26 stanzas, with Robert Montgomery narrating, and Rodgers' music will be used throughout.

NABET 'Warned' Against Moving In on Directors

Radio-Television Directors Guild (AFL) this week issued a warning to the National Assn. of Broadcast Engineers & Technicians (CIO) that any attempt to "raid" RTDG's jurisdiction over directors, associate directors and floor managers will be hotly fought.

RTDG prexy Dick Mack, currently visiting New York, told VARIETY, "We think inter-union fights are bad, but we won't run to a neutral corner when we're challenged. RTDG has always confined its jurisdiction to directors, associate directors and floor managers, and we never have sought to expand outside that unit. But NABET is going outside its field in making a pitch for these creative workers."

Mack said that although in Washington NABET dropped its claim on directorial personnel, in San Francisco NABET had taken in these categories. He declared that NABET, since joining the CIO recently and amassing a "war chest," is threatening the jurisdiction of other AFL unions, such as International Alliance of Theatrical Stage Employees.

RTDG has contracts with the four radio and four video chains and locals in six cities—N.Y., L.A., Chi, Detroit, Philly and Washington. In some cities where there are only a few directors, it has cooperated with other unions, such as American Federation of Radio Artists. "We'd be willing to work together with NABET if the latter could do the job," Mack said, "but NABET will take years to learn what we know about the needs of directors." He added that in Detroit, RTDG and NABET members had a cordial relationship.

While RTDG last year faced a serious threat from the Screen Directors Guild move-in on video directors, Mack said, today SDG represents less of a challenge. He said that SDG hadn't secured any contracts with the tele industry while RTDG had "helped our men in the industry get higher pay and better working conditions." In some tele outlets on the Coast, SDG has signed up director and floor managers, the RTDG prez declared, but it hasn't yet won any pacts.

The radio network salesmen in these parts are eagerly eyeing some of television's "frozen currency." With several important bankrollers squeezed out of the video scene because of inability to latch onto an adequate number of live stations in the prime TV hours still available, the AM agency canvassers are telling the "radio story" with renewed vigor.

The hypoed pitches are taking a variety of forms. For example—at NBC they're coying up strongly with Armour and the Foote, Cone & Belding agency. With the meat packer frozen out of teevee after it had bought the "Garroway At Large" display, the radio sellers have picked up the ball and suggested that it would be logical to use some of the coin allocated for the abortive TV spread for additional radio coverage. Specifically, they're suggesting that Armour double its use of Garroway on the radio web by expanding the "Dial Dave Garroway" 15-minute morning strip to a half-hour daily.

Miles Laboratories and the Wade agency is also being bombarded by AM time peddlers anxious to get a crack at some more of the millions doled out by the Elkhart drug firm. Fact that Miles states its radio picture is pretty well set is no deterrent. Miles is currently examining additional TV shows, including the Garroway package which it could slot in the Friday night at 7 spot now occupied by its "Quiz Kids." But the radio boys are standing by in case the new TV project falls through.

The salesmen from all the network offices are making the rounds these days armed with maps and charts designed to show that there's still a place for radio in the national advertising picture despite the dust kicked up by the teevee skyrocket. This point is being especially pushed hard at ABC and Mutual with their broad lineup of affiliates in markets yet to be smitten by the TV bug.

CBS-AM's Major Exploitation Fling

With the appointment of Sid Garfield to the newly-created post of exploitation director of radio for CBS under veepee Lou Hausman's supervision, the network is moving in a new direction aimed at stimulating the public's enthusiasm for the AM medium. Actually, CBS is taking a leaf from the film industry in utilizing special fanfare and creating new ideas in exploiting its program product. Garfield moves in Sept. 10, having exited, after a several-month stretch, as Sam Goldwyn's New York publicity chief.

Appointment of Garfield to the New York post is coincidental with the naming of Irving Fine as exploitation-publicity director on the Coast. In addition, Fine will continue as Jack Benny's special promotional emissary.

HAL NEAL UPPED

Detroit, Aug. 28.

Hal Neal, former director of advertising, sales promotion and publicity at WXYZ, has been appointed to the newly-created position of assistant radio sales manager at the station.

William Morgan, former announcer, takes over Neal's former duties.

ABC'S \$23,195,000 AM-TV SPREE

Week of Major Decisions

This week at the Westchester Country Club in Rye, N. Y., a meeting of far-reaching import is in progress between NBC top executives and key affiliate members comprising the so-called Economic Study Group—an offshoot of the continuing practice of network price cutting and the invoking of rate slashes by the four major webs.

It's an all-week meeting with the committee of affiliate broadcasters determined to stick it out until they've come up with a final blueprint for a realignment of network-affiliate basic policy which, in turn, will set a pattern for all future relationship and dealings between the networks and the stations.

The Economic Study Group and the NBC executives are anxious to crystallize the thinking this week to permit for a drawing up of a new charter of basic principles for submission to the entire affiliate membership at the NBC November convention at Boca Raton, Fla.

A revised formula embracing network option time to permit stations to recapture additional segments plus commitments from the network to refrain from indiscriminate price cutting are expected to be evolved.

Webs Get State Dept. Okay For TV Sponsorship of Jap Treaty

With the U. S. State Dept. having granted its official okay this week for the four television networks to sell their pooled pickups of the Japanese Peace Conference sessions from San Francisco, the webs immediately sent their salesmen out, knocking on agency doors to line up sponsors for the event. Conference, which will mark the opening to the trade of the new transcontinental microwave relay link, carries an average asking price among the four webs for the complete four-day package of \$15,000-\$20,000, exclusive of time. Package cost does include line charges, however.

President Truman's opening speech the night of Sept. 4, of course, cannot be sold commercially. But the State Dept. okayed the sale of the regular sessions, subject to the following stipulations: that the pickup be made available to all networks; that the commercials be produced "with dignity," and that the type of sponsor "meets the commonly-accepted standards" for this type of show. Webs, in addition, are precluded from selling the event on a participating basis, or lining up a different bankroller for each day. Each is to be allowed only one sponsor for the entire conference.

Because it will be impossible to determine in advance how long each session will last, the webs will be confronted with many of the same difficulties that arose during their coverage of the Kefauver crime investigation hearings. Talent on the regularly-scheduled shows, most of which will be bounced off the air to make way for the meet, will be forced to stand by ready to go before the cameras, in case the session calls an unexpected recess or resumes ahead of schedule.

Actual pickup is to be made by KPIX, Frisco indie outlet, and fed

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Ballantine Sets 12-Market Series

Ballantine and its agency, J. Walter Thompson, this week finalized plans for the sponsorship of the new TV adventure series, being made on film, called "Intrigue," dealing with a roving foreign correspondent. Initial episode has a Hamburg, Germany, background. Beer and ale company will showcase the half-hour series in 12 cities throughout the east, with the films thus becoming available in all other TV markets for other clients.

Series is being filmed at the Europa Studios in Sweden, with Sheldon Reynolds as director-writer and Jerome Thor and Sydna Scott portraying the leads. All three are Americans.

Ballantine sponsorship starts during the first week in October, with WNBT, the New York outlet, slotting the films in the Thursday 10:30 to 11 p. m. period.

MAJOR CLIENTS WOOD BY WEB

Within the past five or six weeks ABC network (radio and TV) has been projecting itself into the industry limelight with a succession of time and program sales, involving raiding of other network shows and accounts, which web computers add up as a \$23,195,000 gross billings bonanza. Sums involved are gross billings for length of contract, not taking into account frequency, contiguous and other discounts.

These represent both AM and TV purchases starting during the period Aug. 25 to Oct. 14 and involve 38 sponsors—18 of whom have placed their business with the ABC Radio Network and 20 with ABC Television Network. ABC's major cause for rejoicing lies in the fact that 75% of the accounts

Like The Old Days

ABC's present 9 to 12:30 morning SRO status (with the exception of the 15-minute 11 to 11:15 segment) is a throwback to the days when ABC alone of all the major networks boasted that kind of enviable biz. It was in the days of the late Tom Breneman and his "Breakfast in Hollywood" which seemed to be the anchor show in attracting morning clients to the web. Following the death of Breneman and the collapse of the show, ABC's morning commercial lineup began to disintegrate.

Inheritance of "Break the Bank" for Bristol Myers, with Philip Morris also buying in, plus new biz by General Foods, Philco, Sterling Drug and General Mills are the major contributing factors in ABC's new-found morning status.

represent new business, the balance being renewals.

That ABC has succeeded in luring some of the nation's major bankrollers into the web fold, including General Foods, Bristol Myers and Sterling Drugs, among others, through the expedient of attracting their shows from other networks, has occasioned criticism within the trade, primarily because of the types of deals involved. ABC makes no bones of the fact that deals were involved in some of the transactions, notably in radio, but justifies the moves as tempered to the new competitive era when the jockeying for the advertising dollar in radio has brought in its wake new sales approaches and patterns.

Further, ABC execs argue, the network is not only alone in perpetuating the practice and that if a Bristol Myers or a Sterling Drugs can be romanced into the web's fold through price cutting tactics the fact remains that the bur-

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Radio Premieres

(Aug. 29-Sept. 8)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major radio networks during the next 10 days (Aug. 29-Sept. 8):

AUG. 30

Inspector Hearststone. Who-dunit. CBS, 9-9:30 p.m. Sustaining.

SEPT. 2

Meet Corliss Archer. Situation comedy. CBS, 9-9:30 p.m. Electric Light & Power, through, the Ayer agency.

SEPT. 4

Cavalcade of America. Americana vignettes. NBC, 8-8:30 p.m. DuPont, via BBD&O.

SEPT. 6

Father Knows Best. Situation comedy. NBC, 8-8:30 p.m. General Foods, via Benton & Bowles.

Hit Parade. Music. NBC, 10-10:30 p.m. American Tobacco, through BBD&O.

Confederates to March Again When NBC 'Chattanooga Show Train' Arrives

Maggi's Tub Thumping

Columbus, Aug. 28.

When Mary Ladyne Weaver, WVKO women's director, and an engineer with a tape recorder went to interview Maggi McNellis in her hotel room when the TV femcee made a visit here recently, they couldn't find an electrical outlet in the room that gave out with the required alternating current. Everything was DC.

A call to the hotel engineer solved the problem, and that's how the woman who six times has been on the list of the 10 best-dressed women in America and a lady who sets great store by the word glamor was interviewed in the bathroom, where the AC current is supplied for electric shavers.

CBS Inaugurates 'Baby Tandem' As 4-Show Bait

CBS has entered the "Tandem" sweepstakes and, like NBC, is wooing potential clients with a four-in-one participation package. In contrast to NBC's "Operation Tandem," however, the Columbia four-way spread assumes more of a "Baby Tandem" size.

For \$15,000 a week, CBS is offering participation in four half-hour shows. These include "People Are Funny," "My Friend Irma" (which goes into the Sunday at 6 period); "Grand Central Station," a Saturday morning attraction, and "Mr. Chameleon," rights to which CBS just purchased from Air Features following the recent cancellation by Sterling Drugs.

In contrast, NBC reaps an approximate \$30,000 from clients participating in its five-nights-a-week "Tandem," which includes a half-hour segment of the Sunday evening "Big Show." Sponsors lined up for this season are Whitehall, Chesterfield and RCA.

Cluett-Peabody Mulls Herb Shriner TV Show

Herb Shriner, Hoosier comic, who has done considerable TV guesting and subbed this season for Arthur Godfrey on CBS-TV's "Talent Scouts," may get his own show on ABC-TV, bankrolled by Cluett-Peabody.

Involved in the deal is the agency switch of Packard motors from Young & Rubicam to Maxon, Packard and Cluett-Peabody, another Y&R client, had been alternating sponsorship on "Don Ameche's Musical Playhouse," beamed Thursdays at 9-9:30 p. m. on ABC-TV. With Packard changing agencies, the motor firm is bowing out of the Ameche stanza after Oct. 25.

Cluett-Peabody and ABC still haven't decided on whether the Shriner show will go into the Thursday slot, on a weekly or skip-week basis, or into another period.

Matty Bell's TV Series

Dallas, Aug. 28.

Matty Bell, athletic director for Southern Methodist University and w.k. coach, will appear in a quarter-hour sports program each Thursday here on WFAA-TV. Series is to be sponsored by the First National Bank.

Series will be known as "Matty Bell on Football" and will also feature all the major scouts, coaches and officials of football who may be here. First telecast will have Doak Walker and Steve Owen, coach of the New York Giants, as guests.

NBC is planning some special civic hoopla in connection with the running of the "Chattanooga Show Train" which will bring several hundred southerners to New York for the Oct. 14 broadcast of the "Big Show." If present plans materialize, Confederate flags and bunting will fly and there will be a parade of the visitors from the Pennsylvania station in New York when the train arrives Saturday morning, Oct. 13, to City Hall with possibly a welcoming address by Mayor Impellitteri. Efforts will be made, also, to round up the so-called "Confederate Round Table" of Civil War historians for participation in the festivities. Whether or not Tallulah Bankhead, femcee of "Big Show," will march in the parade will depend on how she feels about the whole project.

The "showtrain" will pick up passengers from New Orleans, Atlanta, Chattanooga, Memphis and other points. In view of the expense entailed for the visiting firemen, the network is arranging for them to see a flock of AM and TV shows during their stay here. Joe Dine, director of the NBC press dept., is blueprinting the "Show Train" arrangements. Howard Netterville, who promoted the "Maid of Cotton" Festival, is handling arrangements in the south for the web.

Agencies Question 'Big Show' Trek

The question of whether NBC has the right to engage in \$75,000 worth of special hoopla, the approximate amount of coin involved for the London and Paris originations of the Sunday evening "Big Show," at a time when clients and agencies are trying to level off AM programming and time costs, was projected last week. Some agencies, it's been learned registered squawks with the web that flying the show to London and Paris for the overseas performances, even though it's at NBC's expense, represents a needless outlay and that it would be healthier all around if the web wrote off that kind of money in shaving its costs to the advertiser.

NBC, on the other hand, takes the position that the promotional engendered by the "Big Show's" overseas originations can be an estimable asset in drumbeating radio's stature and flair for showmanship.

Barry 'Briefs' British On 'Big Show'; Olivier, Leigh Set for B'cast

London, Aug. 28.

Reason which motivated the taping of the first two of the new "Big Show" series in London and Paris by NBC were outlined by Charles H. Barry, network's radio programming veepee, at a press conference held jointly with the British Broadcasting Corp.

Barry explained that the occasion was of great importance from the standpoint of radio in America. With the expansion of TV, press and advertisers tended to forget the power of sound broadcasting. And this was aimed to show that radio was still lusty, brash and fresh, he said.

In view of NBC's wide TV interests, this was an example of competition within the organization, and he was determined that video would not put radio out of the way unless it became "sloppy and tired."

The London show from the Palladium will be broadcast live on Sept. 16 and the recording will be relayed in America on Sept. 30. The Paris origination will be done

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NBC's 'Split Web While You Wait' Sponsor Deals

Chicago, Aug. 28.

In their hunt for new business, AM webs are continuing to fashion split networks tailored to the bankroller's campaign. NBC last week wrapped up a 75-station deal with Wesson Oil and Snow Drift Sales Co., which kicks off Monday (3).

Client will fill the 15-minute cross-the-board slot with transcribed "Dr. Paul" serial.

Authors League Blasts RWG On TV Jurisdiction

Authors League of America prez Oscar Hammerstein, 2d, and veepee John Hersey last week blasted the Radio Writers Guild in the TV scripsters jurisdictional flareup. RWG declined comment, but it's understood it is preparing a "white paper" on the subject and a spokesman called the Hammerstein-Hersey statement "incomplete and inaccurate."

Hammerstein and Hersey, in a letter to ALA members, rapped the RWG for "unilaterally and without notice" to the ALA or its National TV Committee filing with the National Labor Relations Board for representation of freelance scripsters for ABC-TV, CBS-TV and NBC-TV. Their letter declared that TV scripting cuts across all fields of writing and is being done "not only by those who write in the field of TV, but also by writers for pix, radio, legit, etc.

ALA chiefs said that they first heard of the RWG's NLRB petition from the network reps at the NTC-web negotiations. They added that the network reps said they couldn't risk legal consequences of continuing talks with the NTC while the

(Continued on page 30)

WHOM, N.Y., EXPANDS SINO FM'ERY TO 5

WHOM, the multi-lingual N. Y. indie of which Fortune Pope is prexy, is expanding its Chinese program on its FM adjunct to five times a week, effective Sept. 10.

Since preeming in June as a once-weekly nighttime feature, the Chinese program, first of its kind to be beamed, has garnered considerable space for the station as the "nearest FM trick of the year" and spurred FM set sales in Chinatown to a degree where Zenith has opened a new distribution outlet. In addition station has arranged for platters to be flown in from Hong Kong.

Program gets a 8 to 9:30 p.m. cross-the-board spread.

Despite TV Sellout, NBC Figures It'll Only Break Even for 1951

Despite the fact that it's virtually impossible for a sponsor to buy a minute of Class A time on NBC-TV for the upcoming fall season, the web is still conservative on estimates of whether it will show a profit for the year. Top network exec declared this week that "we'll be in good shape to break even this year," but he declined to predict that the landslide of billings may shove NBC's video operations into the black ink side of the ledger.

Reason for the conservatism is the tremendous expansion undertaken this year by NBC, along with the other TV webs. In addition to the more obvious factors, such as leasing old legit and film theatres and renovating them for TV use and the addition of the requisite studio equipment, there are such under-the-surface tangibles as the coaxial cable costs absorbed, expansion of the staff and sets and prop departments, etc. And, with networking facilities extending to the Coast next month, NBC and the other webs expect to shell out considerable coin to line up the required studio facilities in Hollywood.

One interesting aspect was pointed out by the NBC exec via his estimate that gross TV billings will just about match those of AM this year, for the first time in history. While NBC's Class A radio time is far from a sellout, the fact that a radio show is carried on so many more stations than a TV show compensates for the difference in billings. Web spokesman underlined that the same situation does not hold true for program billings, where video's much higher production costs will shove the newer medium far ahead of AM.

Web now has an alternate week half-hour still available and a 15-minute slot three times weekly just opened up. Web reports hot bidding from interested clients for both time periods, however, and expects to wrap up sales for both of them within the next week to finally achieve that SRO status.

Half-hour every other week is open in the new Kate Smith Wednesday night show. NBC sales exec declared this week that it has "four hot irons in the fire" on that one. Fifteen-minute period will open up on Mondays, Wednesdays and Fridays at 7:30 p.m. about the middle of December, when the Mohawk-sponsored "Mohawk Showroom" ankles. Deal was in the works for Campbell's Soups to buy the time for a projected new series starring Bob Crosby, but that has since fallen through, and the time as of now is still up in the air.

WCCO Packages Unique 'Goodwill' Troupe For Utility Barnstorming

Minneapolis, Aug. 28. What's believed a first for a public utility monopoly has Northern States Power Co., which provides electricity hereabouts, sending out variety troupes to nearby small towns served by it to provide free two-hour shows for the townfolks in school or other auditoriums. A good will gesture designed to improve public relations and increase the use of electricity, it's the result of a package deal bought from WCCO, CBS radio station here.

Called "Home Town Social," the show comprises five vaudeville acts with Cedric Adams, local top personality of the ether waves, as star in his emcee and newscaster capacity. Shows pack comedy, music and local appeal and are climaxed by broadcast of Adams' Night-time News, "which is the territory's No. 1 newscast of radio and TV."

As followup each Sunday, Adams on Sundays at 1:130 p.m. over WCCO narrates the story of his previous week's visits to "each home town," a plug for the latter. An informal program seasoned with dashes of the Adams' wit, the "Your Home Town" Sunday show also will include portions of interviews with local personalities which are recorded during the evening shows.

As part of a WCCO promotion campaign for the package show, there have been teaser campaigns

Spalding's Special Hookup For Tennis Championship

A. G. Spalding is bankrolling play-by-play of the National Tennis Championships from Forest Hills, L. I., over a special radio hookup of stations, including WQXR, N. Y., which will originate the programs. Matches will be aired on Sunday and Monday (2-3) from 3 p.m. to conclusion, around 5 p.m.

"Lev" Richards, tennis expert, and Bob Thomas, of the West Side Tennis Club, will handle the mike. Agency is S. G. Boynton, Detroit.

Most TV Outlets In Black for 1951, Sez NARTB Chief

Roanoke, Va., Aug. 24. The majority of TV stations will be in the black before the end of the year but some 25-30% will continue in the red, Richard P. Doherty, NARTB director of Employer-Employee Relations, predicted here last week at the annual meeting of NARTB District 4. Doherty told the broadcasters that TV revenues rose appreciably in 1950 but the industry as a whole lost money during the year. He said the stations that got in the black made only a slight profit.

Citing material gathered from the NARTB's 1950 Operating Cost Study, Doherty reported that the financial status of broadcasting improved during 1950 and is currently maintaining the pace. Average station (radio and TV) revenue rose moderately, profits were slightly above 1949 and less than 25% of all stations lost money, as compared with 33% in 1949.

But due to an upward trend in wages and a tightening labor supply, radio costs will rise during the coming winter and other expenses will increase, he warned.

AM Needs 50G Yearly
Doherty said that radio stations, with few exceptions, cannot be operated for less than \$45,000 a year, and even at this "irreducible" level, the strictest economies must be observed. Opportunities for reasonable profit are present, he said, only when revenues reach \$50,000 and higher.

Efficiency of station personnel, Doherty said, will be a major factor in successful radio operations in the year ahead. "The people in a radio or TV station," he emphasized, "make the station. Of all businesses, radio and TV are based upon the human equation. The industry can never be mechanized or operated on an assembly-line basis to any appreciable degree."

Robert K. Richards, NARTB director of Public Affairs, told the broadcasters that radio news programs, particularly local news, may be "an untouched gold mine."

Emphasizing the value of local newscasts, Richard said that "no other programming device will build character as surely as an honest editorial policy intended to bring free discussion before the people on all public issues, particularly those local ones which cannot be covered by networks or by stations in other cities with which your signal competes for audience."

Richards said he didn't want to minimize the "tremendous contribution" of the established wire services in providing world news. "But there's something missing," he concluded, "if that is all that radio—the fastest courier in the annals of news dissemination—fills. There's something missing that is as basic as the house in which you live—when it comes to news, there's no place like home."

ABC's 'Crime With Father'
"Crime With Father," meller produced by Wilbur Stark and scripted by Larry Menkin, prems on ABC-TV Friday (31) at 9 p.m. Charles Dubin will direct the Rusty Lane-Peggy Lobbins starrer. Stories will involve a gumshoe and his teenage daughter.

Hazel Bishop Sets ABC Hollywood Gossip Strip

Hazel Bishop lipstick has decided on a five-minute Hollywood gossip show to put into the 8:55 a.m. strip it recently bought on ABC. Stanza, which starts Sept. 10, will be based on material prepared by editors of Photoplay mag.

Spector agency is auditioning male gabblers this week for the commentary chores.

14 Indies in Pitt Area Form Web

Pittsburgh, Aug. 28. Fourteen independent Pittsburgh district radio stations in three states, Pennsylvania, Ohio and West Virginia, are merging their facilities under the corporate label of the Industrial Broadcasting System. Plan was originated by Eddie Hirshberg, owner of WEDO in McKeesport, who will have counsel and association of Frank Smith, who founded and owns WBVP in Beaver Falls. Smith was head of big downtown indie, WWSW, for years before going into business on his own and is generally credited with success of Post-Gazette-owned AM property as No. 1 in sports locally.

The 14 outfits under the Hirshberg setup will offer for sale merged time at three different periods during the day, from 9 to 10:30 a.m., 11:30 a.m. to 1 p.m., and 4 to 6:30 p.m. Headquarters will be at WEDO.

In addition to WEDO and WBVP, outlets for IBS will include WISR, Butler; WCVI, Connellsville; WESA, Charleroi; WACB, Kittanning; WECD, DuBois; WKRZ, Oil City; WDAD, Indiana; WJPA, Washington, and WKJF, FM station in Pittsburgh, all in Pennsylvania; WMOD, Moundsville, W. Va.; WEIR, Steubenville, O., and Weirton, W. Va., and WOHI, East Liverpool, O.

'Fordham Formula' For Non-Comm'l TV Gotham Station Filed With FCC

Washington, Aug. 28. New York's Fordham University, which has its own FM station, believes there is need for a noncommercial TV station in the metropolitan area and plans to contribute several programs if such an outlet is established. In its statement filed with FCC last week in support of the proposed reservation of UHF channel 25 for a noncommercial station in Gotham, Fordham said it is participating in an effort to raise the "artistic and educational level" of TV.

There are three theatres on the campus which could easily be utilized as TV studios, the University advised, and a series of programs on anthropology, now given via its FM station, could be given with greater effect on TV.

A series of TV programs on literature entitled "From Fordham" has been produced by the University in cooperation with Keanleigh Productions in Larchmont, N. Y. has already been planned in detail, said Laurence J. McGinley, Fordham prexy.

McGinley said that a study of the effectiveness of TV as a classroom technique, which has been used by the Navy Department, may serve as the basis for any educational TV station's policy.

5-MONTH STRIKE AT KFI-TV NEARS END

Hollywood, Aug. 28. Settlement appears near in longest strike in Television Authority history, five-month-long walkout at KFI-TV. TVA rep Peter Prouse and execs of Don Lee Broadcasting, new owner of the channel, huddled over pacts linked with other stations' and further sessions are scheduled.

When Earle C. Anthony owned the station, he refused ink with TVA and refused to recognize the union. Since start of the strike, however, programming has dropped to 37 hours weekly. Anthony had sold the station for \$2,500,000.

Conferring with Prouse were Norman Ostby, vicepres in charge of station relations for Don Lee, and program director Tony Lafrano.

Sponsor's N.Y.-L.A. Micro-Cable Tab

Cost to a television sponsor buying the new microwave relay line from N. Y. to California will add only about \$2.85 per station to his regular program and time charges, according to the most recent American Telephone & Telegraph estimates. To figure the estimated costs, AT&T has based its potential charges on a hypothetical network of 40 cities currently, for which the line charges total \$452, or \$11.30 per station. Addition of Salt Lake City, San Francisco and Los Angeles, for a total of 43 stations, will boost the line charges to \$608.45, or an average of \$14.15 per station.

AT&T spokesmen emphasized that, while the basic charge is still \$35 per air mile per month, figured on the basis of eight hours' service daily, there are a number of other factors to be taken into consideration which make an actual cost virtually impossible at this time. Networks or stations also must pay station connection charges, local loop charges and audio channel fees. In addition, under the tariffs filed with the FCC, AT&T will base its charges to each web on the total usage of all four, figuring the percentage of each on that. Another factor is that all routes on which the nets must share the lines on an allocation basis are tossed into the total usage pool. From the sponsor's viewpoint, moreover, the networks until now have absorbed all line costs but plan to pass these costs onto the sponsor for a coast-to-coast link.

For hypothetical purposes, however, AT&T has set up the following table:

40 CITIES (On present line from N. Y. to Omaha)	
Charges for talent and production (an average half-hour variety show)	\$15,000.00
Approximate Class A time charges for 40 stations for half-an-hour	\$15,694.00
Cost to sponsor	\$30,694.00
AT&T line charges	452.00
Percent of sponsor's cost for AT&T service	1.47%
43 CITIES (including Salt Lake, Frisco, L. A.)	
Talent and production	\$15,000.00
Time	\$17,029.00
Cost to sponsor for time and show	\$32,029.00
AT&T line charges	608.45
Percent of sponsor's cost for AT&T service	1.89%

'Let Chairman Decide,' Sez Kefauver On TVing of Legislative Hearings

CBS-TV Drops Option On 'Mr. I. Magination'

CBS last week permitted its option on the Irving and Norman Pincus "Mr. I. Magination" TV show to lapse. Program was sponsored last season by Nestle, which subsequently dropped it.

The 6:30 Sunday period, in which the show was berthed, has since been taken over by the Peter Lind Hayes-Mary Healy "Star of the Family" show.

Opposition Mounts Against DuMont's Allocations Plan

Washington, Aug. 28. Testimony received last week by the FCC for its short-cut "paper hearings" procedure to speed the lifting of the TV freeze disclosed considerable opposition to the DuMont allocation plan for station assignments. The plan had been offered to the industry as superior to the FCC proposal in that it permits at least four stations in each of 53 cities serving half the nation's population. The FCC allocations provide for four or more stations in each of 21 cities serving 32% of the population.

Among TV broadcasters who opposed the DuMont plan were Crosley Broadcasting Corp., Balaban & Katz, WWJ-TV in Detroit, and WMAR-TV in Baltimore. There were also a number of oppositions by TV applicants.

Most of the opposition to the DuMont plan was directed against the spacing of stations on the same channel less than the 180 miles apart required by FCC's proposed standards. Crosley stations in Dayton, O., and Columbus, O., operate on channels which would also be used under the DuMont plan in cities 178 miles and 168 miles away. Crosley thinks this would be too close and prefers the FCC plan as "a very reasonable engineering compromise."

Crosley's Toledo Bid
As an applicant for a TV station in Toledo, Crosley also objects to the DuMont plan to allocate only one VHF station in this city instead of two under the FCC plan. The DuMont plan would prevent Crosley from getting a VHF outlet in Toledo as the one channel pro-

(Continued on page 38)

Washington, Aug. 28. Use of television in a Congressional hearing would be the responsibility of the chairman, under a code of legislative conduct provided in a resolution introduced in the Senate last week by Sen. Estes Kefauver (D-Tenn.), former chairman of the Crime Committee. The resolution recognizes that "the flow of information through the medium of Congressional investigations has gained new importance with the advent of new methods of rapid communication."

Subject to physical limitations of the hearing room and consideration of the physical comfort of witnesses, the resolution declares that "equal access shall be provided to the various means of communication, including newspapers, magazines, radio news reels, and TV for coverage of hearings." But the responsibility to see that any of these media do not "unduly distract or frighten the witness and interfere with his presentation" is placed on the Committee chairman.

Kefauver, in offering his resolution, said his purpose is to establish a procedure "which protects the fundamental rights of the individual and yet at the same time

(Continued on page 38)

Fassett Preems CBS Music-Drama Festivals Based on Europe Jaunt

A unique cultural series has been wrapped up by James Fassett, who commmentates the New York Philharmonic broadcasts for CBS, in kicking off Sunday (26) a series of programs comprising recordings made in Europe. They are being beamed Sundays at 1:230 p.m. on CBS.

Unusual aspect of the series is that not only are works and orchestras little known in the U. S. being heard, but also an intriguing sound picture of Continental drama and music is being presented. On the first program, for example, the Holland Festival of Music and Drama was covered with vivid descriptions of the countryside and people, integrated with excerpts of tape recordings made on the scene.

The taped reports during the intermission included bits from a performance (in English) by the British Young Vic Theatre of a Beaumont and Fletcher comedy; snatches from a performance (in Dutch) of "Measure for Measure"; organ pieces played on a three-centuries-old instrument; part of the Bach B Minor Mass sung in a 14th Century cathedral; and other items that portrayed life in

(Continued on page 38)

JOCKEY FOR TV WORLD SERIES

Longhairs Back in Swing

Things are looking up for the longhair segment of radio listeners in the upcoming season. Just when it looked as though CBS would call it quits with its traditional Sunday afternoon pickup of the New York Philharmonic concerts from Carnegie Hall, N. Y., the network has decided to restore the broadcasts on a "live" basis, effective with the start of the '51-'52 series Oct. 14.

Last season CBS did a taped playback of the previous week's concerts, putting it into the 1 to 2:30 p.m. period. Local 802 of the American Federation of Musicians cracked down this season with an ultimatum to the network to "go live" with a simultaneous broadcast from Carnegie Hall or skip the whole thing. CBS finally gave in this week to the AFM demand, with but a single revision—henceforth the concerts will be moved up a half-hour from 3 to 2:30 to permit for a 4 o'clock signoff.

Meanwhile Arturo Toscanini is reported rarin' to go on his resumption of maestroing the NBC Symphony Orchestra concerts, and although there had been some reports that he was debating whether to remain in Italy he's now definitely set for the '51-'52 semester.

RCA to Unveil 8 New 'Super Set' TV Models as Sales Stimulant

RCA, in a further attempt to stimulate the still-slumping television receiver market, completed plans this week to introduce eight new "Super Set" models, featuring a new chassis design which RCA claims provides for greater sensitivity, selectivity and freedom from interference. At the same time, both RCA and General Electric announced plans for substantial price reductions in their current lines.

Prices on RCA's "Super Sets" range from \$279.95 for a 17-inch table model to \$495 for a 21-inch console. Company asserts the new chassis, which features 21 tuned circuits and a new RF (radio frequency) tuner, virtually guarantees improved performance in all locations which it says should be especially important to setowners in the so-called fringe areas. Sets are also designed to provide greater freedom from outside interference, the result of double-shielded tuning units.

Another feature of the new models is a tuning unit which can be electrically interchanged, with a minimum of effort, with the present tuner in order to pick up ultra-high frequency stations when the FCC okays them. Present unit covers the entire very-high frequency band, on which all stations now operate, and the new one will take care of signals from both VHF and UHF stations. In addition, the new sets also feature a 40% voltage increase in the kinescope (picture tube) for added brilliance and the use of "germanium" to eliminate the possibility of sound bars on the screen.

RCA will kick off its campaign on the new sets with a double-page spread in Life magazine Sept. 24. (Continued on page 40)

Rickey Relents On TVing of Pirates

Pittsburgh, Aug. 28. Frequent rumor that a few of the Pittsburgh Pirates' late season away-from-home games would be carried on TV here suddenly developed into a fact just last week when Branch Rickey agreed to let WDTV carry three of them. First was the Bucs-Dodgers game on Sunday (26); other two will be from Cincinnati Sept. 22-23.

Deal's been cooking for some time, having been projected by television dealers in the tri-state area, who are sponsoring in conjunction with Sealtest, Milk and Ice Cream, which alternates with Atlantic Refining Co. in radio accounts of Pirates' games over WWSW and a regional network.

Pittsburgh's the only town in the big leagues that doesn't televise baseball games, and this opening wedge in the door doesn't necessarily mean it'll become a regular thing next season, according to Rickey. Pirates' ban on TV has sound reasoning: club's in last place, but is among the leaders in National League attendance. Same thing was true in 1950.

WEBS IN BID FOR 'EXCLUSIVE'

World Series, which has become almost a traditional pooled affair for the television networks, this year is the subject of hot and unrestrained bidding among the webs for exclusive rights. Webs are particularly anxious to wrap up the video plum on a one-network deal because the opening of the microwave link from N. Y. to San Francisco will permit the Series to be seen for the first time this year from coast to coast. But figuring just as importantly in their negotiations is their jockeying to stake out a reputation as the top web in TV sports.

Mutual and Gillette Safety Razor last year pact for seven years' exclusivity on the baseball championship playoffs, at a cost of \$1,000,000 per year. Mutual will thus gain the radio rights automatically. Since it has no TV network as such, however, the determination of who is to do the televising is still wide open. On the pool system last year, the Series was made available to as many stations in all interconnected markets which wanted to carry it.

Webs are making no secret about their hopes to be able to advertise that the Series can be seen on their stations only. They are keeping extremely closemouthed, however, about what reasons they plan to pitch to Mutual, Gillette and the Maxon agency, which handles the razor firm's account, for an exclusive. Publicizing their arguments now, they said, would only serve to tip off the opposition.

As for the jockeying technique, CBS, DuMont and NBC are all in there pitching to establish themselves as the No. 1 sports network. Fight is especially hot between CBS and NBC, tracing back to earlier days in radio when CBS took most of the play away from its older rival. Current TV fracas has already erupted in the spirited bidding for rights to boxing matches, with CBS so far holding the upper hand on that score. Web has succeeded in persuading the International Boxing Club to stage most of its title fights on Wednesday nights, so that they will be available to CBS' Pabst series, rather than on Friday nights for the NBC-Gillette pickups.

NBC, for its part, has succeeded (Continued on page 40)

Coast-to-Coast Spread For World Series Seen Zooming TV Set Sales

Television set sales, while still in a generally stagnant condition in most sections of the country, are expected to zoom on the Coast next month when the tub-thumping starts for the first coast-to-coast transmission of the World Series. Plans to feed regularly-scheduled entertainment shows live to San Francisco and Los Angeles, of course, are also expected to boost receiver sales but it's the world Series, which will give many California denizens their first chance to see the big league players in action, which will provide the initial impetus.

Series was carried last year by stations in 47 market areas and played to an estimated audience of 60,000,000. With the new microwave link to the Coast adding four more markets, coupled with the increase in set circulation in the east and midwest during the last year, that figure is expected to reach at least 100,000,000 for the annual baseball classic this year, even by conservative estimates. New stations to be added with the extension of networking facilities to California include Salt Lake City, San Francisco, Los Angeles and San Diego.

Opening of coast-to-coast video, as a result, is expected to have much the same effect on set sales initially as did the gradual extension of the cable from city to city in previous years.

Reaffirmation of Faith in Radio Marks NARTB Meet in Virginia

Roanoke, Va., Aug. 28.

Serutan Reprises Lindlahr

Serutan, which at the end of June canceled out the Victor Lindlahr 11 a.m. strip on ABC, will bring the gabber back to the chain on Sept. 17. He'll go into the 12:15-12:30 p.m. period.

Latter period is currently held by Don Gardner and Arthur Van Horn, also for Serutan, on a small number of stations during the summer. With Lindlahr taking over the slot, lineup will be expanded to a minimum full network.

Drug Chain Buys 'Cosmo Theatre'; Axes 'Cavalcade'

The Tuesday night "Cavalcade of Bands" on DuMont is being axed by Products Advertising Corp., on behalf of its Drug Store Chain of America, which has completed negotiations for the purchase of a new hour-long dramatic series, "Cosmopolitan Theatre," as a replacement. New series is scheduled to premiere on Oct. 2, going into the 9 to 10 p. m. segment, which has CBS' "Suspense" and NBC's "Fireside Theatre" as its chief competition.

New dramatic show is a Louis G. Cowan package, which will have a name host, still to be chosen. Format calls for dramatizations of stories that have appeared in Cosmo magazine, with a supplementary promotional tieup with the monthly. Weekly talent-production nut approximates \$20,000.

CBS-TV Plugs Moonlite Time (11 p.m. to Midnite) Via Longines Expansion

While NBC has written off 11 to midnight video as bad network time following Anchor-Hocking's cancellation of "Broadway Open House" and has turned the time over to the stations, CBS is embarking on a late night sales spurge in a bid to demonstrate that the trick can be turned.

With the Monday night 11 to 11:15 period already sold to Longines for its "Chronoscope" interview forum series, the network has sold two additional nights to the client for an expansion of the program. During the same time period Longines will also sponsor the program on Wednesday and Friday nights as well assuming that enough stations will tie in with the project.

It was NBC's experience that the local stations preferred to sell the 11 to midnight period on their own, finding the "take" far more lucrative. CBS says it'll settle for a dozen initial outlets for the Longines display and plans for a Sept. 26 teeoff on the Wednesday and Friday segments.

Jones Recaptures Kroger Acct.; Spot Drive Set

Chicago, Aug. 28. Kroger Co., third largest grocery chain, has swung its radio billings back to Ralph H. Jones, Cincinnati agency, from Ruthrauff & Ryan. Jones and the chain are prepping what is described by Kroger ad manager William Sanning as "one of biggest spot campaigns in radio's history." Campaign will be unleashed Sept. 24 on stations in company's 19-state distribution area.

In shifting to spots, Kroger drops Sept. 3 "Share the Wealth," AM package syndicated on 25 midwest outlets. "Wealth" has been handled by R&R for past cycle.

Harold E. Fellows, in his inaugural appearance at a district meeting since assuming the NARTB presidency last June, promised greater than ever services from the trade association in the near future and reaffirmed his faith in radio in an address here last week. Fellows spoke before some 300 radio station execs from the Carolinas, Virginia, Maryland and the District of Columbia at the annual two-day meeting of NARTB District 4 at the Hotel Roanoke.

The NARTB prexy announced: 1. A monthly transcription service for NARTB members to employ radio to sell radio.

2. Expansion of NARTB's publication service.

3. A group insurance plan for member stations.

4. Establishment of special facilities at NARTB headquarters for visiting broadcasters.

5. Compilation of a running record of "radio's service to mankind."

Fellows said the transcription service plan has been talked about for many years as broadcasters have observed how newspapers use their facilities to sell their media. "Well," he said, "we're undertaking a plan which is being announced now for the first time which we hope will be at least a step in this direction."

The first transcription, Fellows disclosed, will be distributed to each station early next year. One side will contain a forum-discussion talk on radio—its impact, low advertising cost, news reliability, variety of entertainment, public service. The other side will contain a series of spot announcements to promote radio listening.

Starting next month, Fellows said, NARTB will get out a weekly report to members entitled "Government Highlights" on daily actions taken by the FCC, National Production Authority, Wage Stabilization Board and other federal agencies affecting the broadcasting industry. In addition, he disclosed, there will be two other bi-weekly management letters for radio and for TV designed to clarify government regulations.

Fellows said the group insurance (Continued on page 38)

WCAU-TV Gears For Expansion

Philadelphia, Aug. 28.

Reassignments and extended organizational plans are being made at WCAU-TV in anticipation of a television schedule which will run over the 117-hour week the station has telecast for the last year.

The top level personnel assignments were announced yesterday (27) by Charles Vanda, vice president in charge of TV for the WCAU stations. Part of the reshuffling was due, Vanda said, to WCAU-TV's prospects as an origination point for CBS television network programs, four of which came out of here last year, including the "Sealtest Big Top."

John McClay, director of operations, at WPIX, New York City, returns to WCAU-TV as operations manager, in charge of all administrative details and reporting directly to Vanda. Thomas Freebairn Smith, former operations manager, has been advanced to executive producer in charge of news and special events. Smith will also supervise the film department and oversee establishment of commercial film laboratories in the new building.

Robert A. Forrest, script supervisor, will head the new program development section and the program panel, which will include executive producers Warren Wright and Paul Ritts, as well as Vanda. Richard A. Schlegel will continue to handle operations for the stations as well as the assignment of directors and producers.

Ford N.Y. Dealers Buy New 'Blackie' Vidpix

New series of "Boston Blackie" TV films currently in production on the Coast has been bought by the Ford Dealers of the New York District. They'll star Lois Collier and Kent Taylor.

Dealers have purchased the Monday night 10:30 to 11 period on WNBC, N. Y., for the "Blackie" series, starting Sept. 10.

CBS Has Poser On WBKB Affiliation On Interim Status

Chicago, Aug. 28.

With the pending ABC merger with United Paramount Theatres encountering a temporary roadblock, CBS and WBKB are giving preliminary thought to the renewal of the indie tele station's affiliation pact which runs out Oct. 12. CBS is slated to buy the Balaban & Katz outlet for \$8,000,000 as a by-product of the overall ABC-UPT deal. However, this subsidiary will be held up until finalization of the network-theatre circuit consolidation.

As WBKB occupies a key spot in the CBS video picture by providing the web with the necessary Chicago outlet, negotiations for continuance of the affiliation until the sale goes through shape up as a major Columbia project. It's practically a certainty that the indie will continue its CBS alignment but it's also unlikely that it will be able to better the current pact.

CBS undoubtedly will make a strong effort to expand its option time on the station. Present pact gives the web only from 6:30 to 9:30 nighttime, which leaves ac-

Eatery Patrons Too Earthy, So Chi's Quinn Forced to Tape Show

Chicago, Aug. 28.

Louis Quinn's late-evening gab stint from Al Nemet's eatery aired on WGN is getting the blue pencil treatment via tape recordings. Station ordered Quinn to tape his interviews with the nite spot's guests for pre-air editing after some of the interviewee's enthusiasm overcame their discretion, and their language got a bit too earthy.

Under the new arrangement Quinn plays back the edited tapes cut the night previous while he chins with the guests for the etchings to be aired the following night.

Non-interview portion of the show remains live.

MAN OF THE WEEK

With Alben W. Barkley, George Allen, Clark Clifford, Albert W. Hawkes, Ellsworth Albert
 Producer: William R. Workman
 Director: Lloyd Gross
 30 Mins.; Sun., 5:30 p.m.
 CBS-TV, from N. Y.

The basic failure of "Man of the Week" in its preem last Sunday (26) was in not getting off the ground. It got lost at outset in a welter of confusion and circumlocution from which it never recovered. George Allen, with whose cooperation CBS' new and public affairs department is producing the series, surrendered his prerogatives as permanent panelist by avoiding the role of moderator, which the format begged. Moreover, he let the first half go by with hardly a word in the q. and a. session, and had little to offer in the last quarter-hour. Since the author of "Presidents Who Have Known Me" is considered one of the shrewdest behind-scenes political characters of our time and is known for his wit and sophistication, he should have been in there pitching.

The other panelists seemed less concerned with eliciting information for the public via "Man of the Week." Vice President Barkley than in impinging their own points of view on the TV audience. Most of the questions they popped at the "Veep" were of the leading variety. Under this technique of question firing, "Man of the Week" emerged almost as a full-fledged debate—and not a very coherent one.

What saved the session from assuming the proportions of a mob scene was Mr. Barkley's charm, dignity and eloquence. He tried valiantly to supply his views on subjects of the day, from Presidential candidates to Korea, but at several points everyone was talking at the same time and there was excessive hassling. Such goings-on are more appropriate in a smoke-filled room than for video. Some of the questions were extra-long, heavy on abracadabra anent economic issues and often above the average viewer's head.

"If 'Man of the Week' aims to get anywhere, it will require a pattern that can stand up both visually and aurally. Then it will need a panel that is objective rather than partisan, and one that is hep on interviewing. It has a good title to start with.

Authors League

Continued from page 27

RWG claim is pending. Hammerstein-Hersey declared the RWG action "has resulted in bringing to a standstill negotiations in connection with which there was a good prospect that a contract might be concluded within several weeks. This constitutes a serious setback to all TV writers."

Letter, referring to the granting of jurisdiction over TV writers to the ALA Television Writers Group in the east and the Screen Writers Guild's TWG in the west, pending reorganization of the ALA, said the arrangement recognizes "that the work of the NTC, including negotiations, has been financed and serviced from the beginning by the ALA and SWG without any financial contributions by RWG."

ALA toppers charged RWG with a course leading to disunity and said immediate resumption of negotiations depends on RWG's withdrawing the NLRB petition.

RWG spokesmen replied that stalling of the network negotiations could not be placed at their door, but rather at those of the other guilds in the ALA. They said that they had given the nets assurances they would abide by whatever terms would come out of the bargaining, regardless of the outcome of the jurisdictional question. They added that if the other guilds gave the webs similar assurances, talks could resume. Radio union also said its reps had "carried a major burden" in the bargaining.

'Champ's' Midwest B.R.

Chicago, Aug. 28.

"Hail the Champ," moppet participation shows, gets a three-station spread starting Sept. 22 for the Fred W. Amend Co. Candy firm will bankroll the show in the Saturday 5:30 to 6 p. m. period on WENR-TV, Chi; WXYZ, Detroit, and WXEL, Cleveland.

Emceed by Herb Allen, the show will originate in the WENR-TV studios. Henri, Hurst & McDonald is the agency.

WHAT'S ON YOUR MIND?

With Isabel Leighton, femcee; Dr. Robert Knight, Dr. Thurston Davies, Jane Pierce, guests
 Producer-Director: Seymour Robb
 30 Mins.; Tues., 8 p.m.
 ABC-TV, from New York

While there has been a spate of panel shows, this one deserves a permanent place on TV. It's a serious discussion of psychological problems, aimed at helping the viewer keep his emotional house in order, and does an excellent job in that direction.

On the show caught Tuesday (21), the subject was "feelings of hostility" and it was approached by first presenting a film produced at McGill University, Pic, cut down to 15 minutes from a longer original, told the story of a girl who developed a strong attitude of competition with others rather than an ability to cooperate. It went back to when she was four years old, the death of her father, her mother's remarriage and neglect of her in favor of her second husband and new baby, and the girl's reliance on scholastic brilliance to win respect when she can't secure genuine affection.

Guest psychiatrist, Dr. Robert Knight, offered sober, down-to-earth comments, with Glamour magazine editor Jane Pierce and Town Hall director Dr. Thurston Davies tossing the questions. The discussion got into some of the central issues involved, such as the importance of the unhappy girl's early years, the harmful effect of the mother's false values in stressing prestige and social position, and the basic idea that success achieved at the expense of others is empty.

Isabel Leighton, editor of "The Aspinor Age" and a trustee of the Menninger Foundation, guided the talk fairly well. In one regard, however, she muffed the ball, failing to integrate Dr. Davies into the gab for some time and then remarking offhandedly that he had "been sitting as quiet as a mouse." Overall impact of the stanza, nevertheless, was strong—with a healthy tackling of some interesting and important phases of emotional life.

Bril.

JOEY MAXIM - BOB MURPHY

FIGHT
 With Russ Hodges, announcer
 Producer: John Derr
 Director: Judson Bailey
 50 Mins.; Wed. (22), 10 p.m.
 PABST BEER
 CBS-TV, from N. Y.
 (Warwick & Legler)

In an apparent effort to take the play away from theatre television, with which it is now competing for exclusive video rights to top fights, Pabst lined up two title bouts to kick off its new series of Wednesday night events on CBS. As a result, the series preemmed last week (22), two weeks ahead of schedule, with the Joey Maxim-Irish Bob Murphy pairing for the light-heavyweight title. It was a good, actionful 15-rounder, and the CBS lenses did a good job in picking up the play.

To the trade, though, the fight between home TV and theatre TV is even more important — and Pabst, through announcer Russ Hodges, gave it plenty of stress on the kickoff. Hodges emphasized at every chance the fact that viewers could tune in each Wednesday night at the same time to see a live fight. He naturally did not refer specifically to big-screen video. His claims about a live bout each week may have been erroneous, since theatre TV has gained rights to the Robinson-Turpin fight Sept. 18 and the Pep-Saddler bout the following week, both of which are slated for Wednesdays. Pabst, as a result, may be forced to substitute a film on those nights.

CBS used two cameras to pick up the action, concentrating its lenses on the usual medium and close-up shots. Fight, which Maxim won via unanimous decision, was fast enough to sustain maximum interest over the entire course. Warwick & Legler has trekked out some new commercials for the season, including a few live spots. They were spotted between alternate rounds and so didn't look too numerous. Hodges did a perceptive, informative announcing job, confining his remarks only to the necessary explanations of what the viewers were witnessing.

Stat.

Inside Stuff—Television

United Television Programs, outfit specializing in the distribution of films made especially for TV, signed this week to handle all product turned out by Kling Studios, Inc., of Chicago. UTP has already closed a deal for "Old American Barn Dance," half-hour vidpix which represent Kling's first output, for nine markets, where the series is to be bankrolled by American Snuff Co. or Imdrin.

Other Kling properties which UTP will handle include "Vaughn Monroe's Wonderful Toy Shop," 15-minute show designed as a twice-weekly package, featuring the bandleader and which is being pitched to national or large regional sponsors; two five-minute series, "Paradox," comprising dramatic vignettes with a twist ending, and "File Facts," demonstrating household hints, and several hundred old "Christie Comedies," available in sound or silent prints, for either 15-minute or half-hour shows.

Kling is headed by Robert Eiringer, as prexy, and Fred Niles, as TV director.

New transcontinental microwave relay link will not be available to the television networks for commercial shows until the originally-scheduled date of Sept. 30, despite the fact that it will preem Sept. 4 via President Truman's speech at the opening session of the Japanese Peace Conference in San Francisco.

Spokesmen for American Telephone & Telegraph declared this week that only temporary arrangements are being made on the eastbound channel to permit televising of the peace conference sessions. Only the westbound channel, from N. Y. to Frisco, is to be opened at the end of September, with the commercial preem of the eastbound link scheduled for Nov. 1. Schedule of allocations among the four TV webs for the line, made necessary by the fact that all four will be using the single channel, is still being worked out this week. Possibility exists that the eastbound link may be rushed to completion also by Sept. 30.

Policy differences between Official Films board chairman Ike Levy and resigned president Aaron Katz caused the latter's exit from the company. Katz favored buying feature films but Levy and his new president, Billy Goodheart (ex-MCA), are committed to a long-range policy of specially producing vidpix for the new medium. Levy personally bought in Katz's stock. Latter continues until year-end as special consultant. More important than "policy" was the Jerry Fairbanks Studio deal, which Katz handled, and which carried with it a large indebtedness. Levy is turning back the studio to Fairbanks, and instead will handle the latter's vidpix output on a releasing arrangement via OF. The Sid Rogell production supervision contract is also being shifted over to Fairbanks.

Sen. William Benton (D., Conn.) sees four possible developments that may "save TV from treading the same road to trivialization as radio," in a lead article for the Saturday Review of Literature, Aug. 25.

Senator pins his hopes on: (1) commercial networks' realizing that it "is in their own interest to devote more and better time" to educational and public service programming; (2) pay-as-you-see tele systems that would allow for unsponsored specialized programs; (3) the operation of TV stations by educational institutions; and (4) the Senate bill, of which he is a co-sponsor, calling for setting up of a Citizens Advisory Board which would focus public opinion about public service TV and make recommendations to FCC.

For the second straight year, Pittsburgh Sun-Telegraph, Hearst daily, will tie in with DuMont station WDTV to televise main events of the annual Allegheny County Fair from Aug. 30 to Sept. 3. In addition, 19 TV set manufacturers and distributors are in on the deal. It'll mean pre-empting of a flock of regularly scheduled programs by Channel 3. Several names are being imported for appearances in various Fair lineups, among them Betty Furness, who comes in Saturday (11). Remotes from Fair Grounds will be m.c.'d by Ralph Fallert, an announcer at Hearst's Pittsburgh AMer, WCAE.

Tele Follow-Up Comment

With Bert Parks returning as emcee of ABC-TV's "Stop the Music" Thursday night (23) after his summer vacation, the show also underwent another change—Don Appell's takeover of the producer-director reigns from Sherman Marks. And, with the program evidently receiving an upped budget as well, the changes are all to the good. Judging from last week's stanza, "Music" hardly needs its giveaway gimmick any longer to lure an audience. Talent, production and the imaginative factors involved can par those of most other programs on the air. Thus, the jackpot idea should serve henceforth in this era of hot competition more as an insurance than as the basic attraction.

Appell made a name for himself last year as director of CBS-TV's "Vaughn Monroe Show" and the standout camera tricks he devised on that program were evident throughout "Music." Some of them, such as a dissolve from an ocean setting to water in a dishpan, as the segue from one number to another, were fairly obvious but were handled so neatly that they received full impact. (Work of Marshall Diskin as TV director also rates a hefty nod on this score). Even better, though, were the tip-top production numbers, whether the serious ones, such as Kay Armen's socko job on "Can't Help Lovin' That Man," with a fine ballet assist from Shellah Bond and Paul Valentine, or the comedy type, such as Parks' gag duet with Betty Ann Grove on "She's a Lady."

Boosted budget was amply demonstrated by the use of three gueststars (the Misses Armen and Bond, plus Valentine) and the lush-looking sets. Regulars Jimmy Blaine and Miss Grove, plus, of course, Parks himself, continued their usual fine work. Format otherwise remains basically the same, with the cast screening the title bars from the tune they do and then the telephoned home viewers identifying the tune to get a crack at the "mystery melody." One woman, incidentally, cracked the jackpot Thursday night for \$8,500 worth of prizes, with the lineup of loot looming as fabulous as ever. For the TV version of the show (AM program is aired Sunday nights on ABC), a different mystery tune is used each week.

Admiral and Old Golds split the sponsor splurging. Plugs for Admiral, revolving a bout products used as prizes, were okay but OG hit the pitching jackpot via some slambang plugs narrated by Dennis James. Emphasis is still on that "treat instead of a treatment" idea but James socked it across with maximum selling impact.

Binnie Barnes subbed for Ariene Francis on "Blind Date" via ABC-TV last Thursday night (23) and turned in an altogether fetching job in patterning her give-and-take with the boy-girl contestants to the now-established Francis technique. Keeping the show, with its on-camera intimacies, strictly within bounds of good taste so as not to provoke parental sensitivities requires some adroit handling of the participants on the part of the femcee. It's to Miss Barnes' credit that she handled her chores with finesse and generated spirit and zest with a fulsome quota of entertainment values. Whoever screens the "blind date" gals for the show, incidentally, rates a special accolade for continually bringing on some beauts.

Jackie Gleason returned to "Cavalcade of Stars" on DuMont last Friday (24) after a five-week vacation and was on the top of his ample-bodied form. Whatever else may be said of the comic-emcee, he's as hard a worker as TV can boast, and for an hour-long variety frame there's plenty of perspiration required. Hiatus must have supplied him with added vitamins, although note should be taken of his new writers Joe Bigelow and Fred Williams who follow him here from the Coast to embellish the star's stunts.

Gleason's "Poor Soul" panto characterization, contrived via his pooch taken to a "while-u-wait" dog-clipping parlor, was interlarded with some exceptionally funny bits, including one of a beggar chalk-marking Gleason to show he'd been tapped. His "Joe the Bartender" monolog, by now a trademark, was hung strictly on fast-shooting gags. Third full-blown sketch was a show-closing role-doubling piece that has also become a Gleason standard and received the benefit of good farceur-

ing by a couple personating his parents.

Surrounding acts knit the proceedings handily. Grace Barrie showcased her comedy patter via brief chirping as the springboard. Robert Maxwell, harpist current at the Versailles, N. Y., was socko in specials parlaying "Old Man River," "Smoke Gets in Your Eyes" and "Who." Wound up with unusual fingering of "St. Louis Blues" that was dressed by the June Taylor Dancers as background. (The terpers, three femmes, two males, opened the show with a jazz-limed entry.)

Champ Butler, debuting in eastern TV after stints on the Coast, showed up as an arm-waving, body-English singer whose overall mannerisms impressed as somewhat in the physical groove of Laine, Martin and Daniels. Pipe-wise, he had no trouble scoring with "De-Lovely" and his Col-disked "Them There Eyes." Sammy Spear's orch backed niftily.

Show had large repertoire of plugs from the shelves of sponsoring Druggists of America-National Assn of Retail Druggists.

With Ed Sullivan still vacationing, Robert Alda assumed the emcee chores on CBS-TV's "Toast of the Town" Sunday (26) and turned in a professional job. He handled the intros relatively smoothly and joined in the nostalgic opening production number to warble a lilting "Good Old Summer Time" and "Moonlight Bay."

Session otherwise was a well-balanced layout with Bobby Sargent and Eddie Mayheoff providing the comedy; Isabel Bigley, songs; Delage & Shirley, magic; The Christians, acrobatic routines, and The Harmonicats, a brief mouth organ interlude.

Sargent clicked with impressions of a nite club boss. His timing was good as was his material. However, his monolog on a "condemned man" was too long to be genuinely effective. Miss Bigley chirped a tuneful "Lover" and an appealing "Might As Well Be Spring."

Delage & Shirley worked fast amid an air of showmanship in keeping with most magics. Male partner caused pots of flowers to appear out of apparently empty cylinders among other illusions. Their tour de force was a trunk scene in which both partners changed places in the locked box.

Christians, a two gal-three man teeterboard turn, scored with their acrobatics. Unfortunately, the medium and long shots necessary to pick up the action failed to show off the troupe's techniques to the same advantage as in a vaude house.

Mayheoff, a familiar face to "Toast" viewers, dipped down in his extensive repertoire to do a routine about the man who "wears United two-inch elevator shoes." His facial grimaces are tailor-made for TV and he registered easily although the "United" punch line appeared to have been altered for home consumption. His material was weaker than usual.

Harmonicats did an okay arrangement of Offenbach's "Orpheus Overture." On behalf of the absentee Sullivan, Alda presented a trophy to the winner of the National Caddy Tournament with appropriate amenities.

"Phileo Television Playhouse" offered a spotty adaptation of Ngalo Marsh's whodunit, "Night at the Vulcan," on Sunday (26). On the commendable side was a fairly interesting view of backstage life at a summer theatre, where a new play is being tried out. However, the piece started with too much exposition, had some jerky passages and really got rolling only in the third act, after the discovery of the killing. Denouement was telegraphed a few minutes before the killer was tagged by the police.

Story involved some backstage rivalries, love affairs, etc., which made a fairly good milieu for murder. However, there was too much talk and characters were presented too sketchily and obviously. Involved were William Prince who registered warmly as a legit director; Jerome Cowan as the author-killer; Polly Rowles as leading lady; Bruce Gordon as an old soak thespian and Ralph Clanton, Tony Bickley, Elizabeth York, Mercer McLeod and Pat Breslin as others in the troupe. Stephen Elliott and Rudy Bond, as the homicide men, turned in undeveloped characterizations, hampered by the script.

Thomas W. Phipps did the

(Continued on page 31)

BERT PARKS SHOW

With Betty Ann Grove, Bobby Sherwood, the Heatherstones
 Producer-director: Sherman Marks
 Writers: Bernie Gould, Paul Harrison
 30 Mins.; Mon.-Wed.-Fri., 3:30 p.m.
 GENERAL FOODS
 NBC-TV, from New York
 (Young & Rubicam)

After an eight-week hiatus, Bert Parks is back with the same cast and the same well-tested format for a second season. Sure of himself and his audience, it's strictly in the "we're one happy family" mood. Show leans strongly on the Parks' charm, which is well oiled, functions smoothly along the "I like you" and "I know you like me" groove, and is sufficiently geared to fill the 3:30 to 4 p.m. lull in the homemaker's day. Each member of the cast is greeted effusively and Parks blows kisses to his viewers. The one shot of the studio audience showed houseful of contented femmes.

Session opened with Parks surrounded by luggage and ready to go on. When stranger walks across screen for no apparent reason, Parks gives a delayed nod to the original foe of TV static with "there goes Dave Garroway." Star intersperses emcee duties right off to croon a creditable "Too Young" and doubles on "When You and I Were Young, Maggie," with Betty Ann Grove. He also paces cast in "It's a Great Day," which was sort of a mock cleanup routine presumably to get rid of the dust and grime accumulated during vacation. Idea of show was not dusted off, however, but housefraus would probably object if they were.

Heatherstones chirped "Brother Bill," with the synchronized gestures which are now par for harmony quartets. Bobby Sherwood's quintet provides the excellent backing and soloed effectively on "Nobody's Sweetheart." Commercials run to the cute side. One has moppet from audience enjoying cake made with sponsor's product. There was a plug for Disney's "Alice in Wonderland" with a gift doll to the youngster. Other commercial was a bogus radio drama "Life Can Be Dreary," in which soap-opera wife fails to find the facts of true married life, via quick dessert. There's no attempt to try for anything new—acts are good and the unfailing geniality of Parks, with his pluperfect personality is good selling factor.

Gagh.

Tele Followup

Continued from page 30

adaptation for Fred Coe's production and Gordon Duff's direction. Otis Riggs' settings got across the theatrical locale adeptly.

"The Web," the half-hour mystery show on CBS-TV, came up with a disappointing airer Wednesday (22) in "The Dishonorable Thief." Story by John G. Cole started out interestingly enough with a frightened gal seeking aid from a private eye to track down her missing boy friend.

Later, it developed, the lad was involved in the theft of a valuable painting from Egypt with three accomplices. Naturally, the sympathetic viewer hoped that the missing b. f. would turn up safe and sound and the crooks receive their just desserts. However, this only partially happens.

For the missing man is discovered to be killed although his former partners are collared by the cops. Much to the viewer's surprise, the victim's gal takes his death matter-of-factly with a "I-knew-it-all-the-time" attitude.

Perhaps best of the thesping was that of Henry Jones as the detective. His portrayal hewed to the laconic, methodic style that paid off with a good performance. Bethel Leslie, cast as the victim's fiancée, could have been more distraught. But her failure should be partially ascribed to Herbert Hirschman's uneven direction. Producer Franklin Heiler wrapped the Goodson Todman package with suitable physical trappings.

Bill Brennan Named

KTSL Program Director

Hollywood, Aug. 28.

Wilbur Edwards, KTSL manager, has appointed Bill Brennan as program director of the CBS-TV outlet succeeding Cecil Barker, who moves to KECA-TV in a similar capacity.

Brennan, now writer-producer of station's "Bachelor's Haven," joined CBS five years ago as continuity editor, later became assistant producer.

KUKLA, FRAN AND OLLIE
 With Burr Tillstrom, Fran Allison, Jack Fascinato
 Producer: Benah Zachary
 Director: Lewis Gomavitz
 30 Mins.; Mon.-Thurs.-Fri., 8 p.m.
 RCA, PROCTER & GAMBLE, NABISCO, TIME INC.
 NBC-TV, from Chicago
 (J. Walter Thompson, Benton & Bowles, McCann-Erickson, Young & Rubicam)

One of oldest regularly scheduled video shows, "Kukla, Fran and Ollie" returned Monday (27). Appeal of Burr Tillstrom's menage remains undiminished. Tillstrom's happy collection of people, referred to as puppets only by strangers to Kuklapolitania, is one of entertainment phenomena of the electronic medium.

Format continues unchanged with the originator masterminding the proceedings from his backstage nook while Fran Allison joins in from her upfront position. Under their creator's facile tutelage, Kukla, Ollie and their associates unfold a delightful phantasma that's become a benchmark of television quality. Integral role is played by Miss Allison, the only real-life person regularly seen, whose sincere rapport with the puppet personalities invests the show with an added warmth and distinction.

Opening frame was carried by Kukla, Ollie and Miss Allison as the rest of the troupe were supposedly tardy returning from their summer vacation. Kukla was his usual semi-serious self, while Ollie, who prides himself on being one of TV's sharpest ad libbers, of entertainment phenomena of was overflowing with residual enthusiasm from his hiatus European junket. Highlight of the stanza was his and Miss Allison's warbling of "Cherchez la Femme," which he discovered in France. Another chuckle-generating bit was a phone call from "Uncle Frank" (RCA prexy Frank Folsom).

Entire half hour was played off with the usual gentle humor its fans have learned to expect from the show. Not the least important was the casual yet effective manner in which Kukla handled RCA's middle plug. The crew's discreet salesmanship values are underscored by a lineup of blue ribbon advertisers aboard the daily strip.

Major credit goes to Tillstrom who, with Miss Allison's understanding participation, consistently turns out wholesomeness without syrup, satire without needles, and comedy without custard pies. But backstage operations of producer Benah Zachary, director Lewis Gomavitz, musical director Jack Fascinato and costumer Joe Lockwood also play meaningful parts in the closely knit package. Dave.

CANDID CAMERA

With Allen Funt
 Prod.-Dir.: Funt
 15 Mins.; Mon., 7:15 p.m.
 RUPPERT BREWERY
 WJZ, TV, N. Y.

How long Allen Funt's efficacy on "Candid Camera" will continue is a matter of conjecture. The show has been on video for several seasons and there's been a number of film shorts on this subject during the past few seasons. If the show reaps a top Nielsen, he'll have difficulty in getting subjects to act naturally because he'll be recognized and they'll probably go ham in the hopes of being discovered.

At the same time, if he isn't readily recognized, it indicates that the "Candid Camera" show doesn't get much circulation. He's a guy in a more peculiar predicament than many of the unsuspecting that he interviews. If he's too popular, he'll work himself out of a job.

"Candid Camera" is an amusing show, at times, depending upon the interview. As usual, the subject goes in front of the camera on a legitimate quest and Funt does a bit of befuddling in the hopes of getting the interviewee to let loose. In a couple of sequences in an umbrella store, Funt got a good response. In both sequences there were some eloquent facial expressions in the various bargaining stages, but there was a lack of picturesque patter. The interview with the owner of a horse and wagon seemed to have lots of honesty and good pictorial quality. The teamster was a good photographic type, the kind that amateur snapshot fans go wild about.

A good commercial for Knickerbocker beer was in the form of a candid camera interview with a barkeep. The language was authentic, but it's difficult to envision how the photographic equipment could have been set up without the bartender's knowledge. Jose.

LUX VIDEO THEATRE
 ("The Pacing Goose")
 With Celeste Holm, Thomas Coley, Parker Fennelly, others; Jay Jackson, announcer
 Producer: Cal Kuhl
 Director: Fleider Cook
 Adapted by Elinor Lenz from story by Jessamyn West
 30 Mins.; Mon., 8 p.m.
 LEVER BROS.
 CBS-TV, from N. Y.
 (J. Walter Thompson)

"Lux Video Theatre" made a poor choice of stories for its new season kickoff Monday night (27) via CBS-TV. Show boasted Celeste Holm as star and she, as well as the supporting cast, turned in fine jobs. But their talents were wasted on a mediocre period piece which had neither suspense, conflict nor comedy to compensate for its generally uninteresting thesis. Certainly something much better could have been found for Miss Holm.

Adapted by Elinor Lenz from an original by Jessamyn West, "The Pacing Goose" was probably figured to impart the same nostalgic charm that might have been found in a Mark Twain or Stephen Vincent Benet yarn. But it just didn't have it. Story, played against an Indiana farm background in 1860, was about a Quaker wife and her love for a pet goose. When the fowl turned up missing, she took the supposed culprit to court and, turning her femme wiles on the judge, won her case. Payoff was supposedly in some philosophical gems uttered by her husband at the closing, but they were neither gems nor philosophical.

Yarn's weakness could not suppress the thesping ability of Miss Holm, who looked as well as she acted. Thomas Coley, as her husband, and Parker Fennelly, typed as the hired farm-hand, topped a well-cast supporting group. Producer Cal Kuhl backed the show with the quality-type Lux mountings, including some authentic-looking sets by William Craig Smith and an oke score by Vladimir Selinsky. Slow pace of Fleider Cook's direction was probably attributable to the story.

Lux commercials were spieled competently by Jay Jackson, with Miss Holm, as star, coming in as usual at the finale for a personalized pitch. It's too bad the show can't work out some way of using adaptations of film stories, as its radio counterpart does, and which might give it the stature of the AM program. Stal.

HOSPITALITY HOUR

With Betty Serian, Eleanor Bailey, Steve Hall, Ernie Tetrault, others
 15 Mins.; Sun., 10:45 p.m.
 UNION-FERN FURNITURE CO.
 WRGB-TV, Schenectady

WRGB signs off the summer Sunday schedule with a moderately entertaining quarter-hour, on which femme vocalists rotate. Steve Hall, accompanist-soloist, and Ernie Tetrault, announcer, are permanents. An informal approach, integrating the girls and the men, is featured. When viewed, Betty Serian held the spotlight in a mixture of ballads and rhythms. She sang the first ballad effectively, but the production for the second "Lullaby of Broadway" gave it an awkward note.

Miss Serian was photographed alongside an upraised window, with street noises coming from below. She warbled, part of the time, to the supposed great whiteway, rather than to the cameras and viewers. Trick shots included a neat double image, and a disconcerting superimposition. Attractive and personable, with a pleasing voice and reasonably good style, Miss Serian might lower her eyes and flex her lens stance.

Hall, offscreen for the accompaniment, came on for a solo. He played an untapped number smoothly, photographing considerably better full-face than profile. Jaco.

NBC'S NEW SERIES OF COLOR TESTS

NBC will inaugurate a new series of color tests starting Sept. 10 with one of its more expensive talent lineups headed by Nanette Fabray, who appeared on the recent color premiere show. Time slots haven't been set as yet.

It's currently planned to have two shows daily. The morning show will be on an open circuit available over standard sets in black and white, while the evening shows will be on a closed circuit. For the a.m. sessions NBC and RCA will invite dealers, execs, press, etc., for showings in the Center Theatre, N. Y.

Surrounding talent will comprise Earl Barton, Dorothy Keller and the Cleff Dwellers.

PERRY COMO SHOW
 With Fontane Sisters, Mitchell Ayres orch; Dick Stark, announcer
 Producer: Lee Cooley
 15 Mins.; Mon., Wed., Fri., 7:45 p.m.
 CHESTERFIELDS
 CBS-TV, from N. Y.
 (Cunningham & Walsh)

Musical phase of the new fall television season got off to a bright start Monday night (27) with the return of Perry Como to CBS-TV. Backed by Mitchell Ayres orch and the Fontane Sisters, Como launched his new series with the same informal, infectious atmosphere that characterized last year's sessions—and that should be enough for any viewer.

With that easy nonchalance and sly grin, the singer wrapped up in fine style such pops as "Cool, Cool, Cool of the Evening" and "Surprisin'." Way the studio audience howled, they must have all been members of a bobby-sox fan brigade, but home viewers undoubtedly appreciated the tunes also. Three Fontanes chimed in neatly on "Cool" and scored on their own with a harmonious and jivey "Come On-a My House." Como wound the show with a pash rendition of "Black Moonlight," for top results.

Producer Lee Cooley, once known for his trick camera effects, wisely kept his lenses unobtrusive on the opener, since nothing in the show called for the trick stuff. Sets, too, were non-ostentatious but good. Dick Stark pitched the usual Chesterfield plugs, handling them neatly. Stal.

GABBY HAYES SHOW

With Clifford Sales, Lee Graham, Robert Simon, Michael Strong, Irving Winter, Malcolm Keen
 Producer-director: Vincent J. Donohue
 Writers: Jerome Coopersmith, Horton Foote
 30 Mins.; Sun., 5 p.m.
 QUAKER OATS
 NBC-TV, from New York
 (Sherman & Marquette)

Bewhiskered Gabby Hayes is back with his tall tales and dramatized historical tidbits that should ring the bell with the small fry. Again this season Hayes handles the opening and closing, with the body of the segment given over to an early Americana yarn unfolded live by thespers. It's a good device to cash in on Hayes' appeal, while giving the youngsters something heftier in the adventure idiom.

Opening show story (26) dealt with Dr. David DeLeon's role in bringing about better understanding between the U. S. Army and the Seminole Indians during an Everglades uprising in the middle 1800's. Plot had the doctor befriending a wounded Indian who paid off by warning the Army camp of a pending attack. Indian's loyalty succeeded in winning the detachment's commanding officer over to DeLeon's viewpoint that individuals should be judged by their actions rather than their race. Message was laudable but the yarn had somewhat more talk than adventure for maximum interest for the grade-schoolers. Cast did an effective job with the slightly over-written script.

Both filmed and live plugs were used with Hayes providing a staunch selling routine on the middle commercial. Dave.

GALLERY OF MME. LIU-TSUNG
 With Anna May Wong, Natalie Priest, Cliff Carpenter, Jean Pearson, John Stanley, Ralph Stanley, Winifred Cushing
 Writer: Ira Marion
 Director: William Marceau
 30 Mins.; Mon., 8:30 p.m.
 Sustaining
 DuMont, from New York

DuMont has come up with a sorry entry in the crime sleuthing sweepstakes in "The Gallery of Mme. Liu-Tsung," which marks the TV debut of Anna May Wong. Initial installment, "The Egyptian Idols," with Miss Wong cast as the operator of a fabulous chain of art galleries, was strictly out of the pulp mill and neither the acting nor the direction contributed toward its enhancement as a major TV contender.

There was a stilted quality about the whole thing, almost a throw-back to TV's early, still-groping days or the era of pioneering in films. The cliches in the dialog were matched only by the poor quality of the staging and the slow-paced action. In fact it never got moving.

Format idea in itself offers possibilities, since the various episodes built around Miss Wong's far-flung art gallery empire can permit for an assortment of mystery, intrigue and adventure. But the saga of the "Egyptian Idols" threw the whole thing for a loss. Rose.

YOUNG MR. BOBBIN
 With Jackie Kell, Nydia Westman, Jane Seymour, Laura Weber, Pat Hosley, Cameron Prud'homme, others; Tex Antoine, announcer
 Producer: Joseph Setbeta
 Director: Norman Tokar
 Writers—Tokar and Ed Jurist
 30 Mins.; Sun., 7:30 p.m.
 GENERAL FOODS
 NBC-TV, from New York

"Young Mr. Bobbin" is a good addition to the ranks of TV's family situation comedies. General Foods, which had backed "Henry Aldrich" in the 7:30 p.m. Sunday slot, pulled a neat coup in signing up Jackie Kell (the former "Homer" of the "Aldrich" series) and "Aldrich" writers Norman Tokar and Ed Jurist for the new entry. "Bobbin," in many respects, is a more gratifying stanza than "Aldrich," being less coy, less in the teenage formula and having more warmth. "Aldrich," incidentally, goes on the same web for Campbell's Soup on Friday evenings.

On the preem Sunday (26) the story got started a bit slowly, but it picked up nicely and included some pleasing characterizations. Kell plays a 19-year-old who's typically bungling and unsure of himself. Initiator dealt with his fears on applying for a job at the local bank, his subsequent reveries of becoming a tycoon, the troubles he causes the bank and his final understanding that a job as office boy isn't such a poor start in the world of finance.

Kell clicked in portraying the young eager-beaver. He's surrounded by a good cast, including Nydia Westman and Jane Seymour (in nicely balanced characterizations) as his aunts, Pat Hosley as the girl friend and 12-year-old Laura Weber as her kid sister. Head of the bank was well handled by Cameron Prud'homme.

The Tokar-Jurist scripting was sensitive and had some amusing and charming lines. Ben Edwards' sets had an effective small-town quality, looking real rather than overly lush and polished. Tokar's direction was good, as in the bit where Kell apparently was in a teller's cage with the camera dollying back to reveal him practicing bank transactions behind the slats of a chair. There were also some good film integrations, as in Bobbin's financial fantasy—although the photographic quality was off.

Commercials for Jell-O used three techniques to good effect: a vidpic spot with jingle, Tex Antoine's sketching-announcer bit and the integrated plug of Bobbin spooning up the dessert. Bril.

FOODINI THE GREAT

With Ellen Parker, emcee; various puppets
 Writer: Jack Graham
 Producers-directors: Hope & Maury Bunin
 30 Mins.; Sat., 11 a.m.
 SUNDIAL SHOES
 ABC-TV, from N. Y.
 (Hoag & Provandie, Inc.)

"Foodini The Great," a puppet film show, returned to the air Sat. (25) via ABC-TV with the net picking up the tab on the first 15-minute segment and Sundial Shoes bankrolling the second half. On the inaugural installment the action was rather slow and the accompanying dialog somewhat involved. These faults obviously won't disturb adult viewers, but the "under-10" age group will be difficult to hold unless the story and movements are made simpler.

A weird-looking figure whose eyebrows frequently bob up and down over his eyes, Foodini was principally concerned on the preem with his new house which carpenters had built to a one-inch scale instead of one foot. After surveying his problem he sold it to an amusement park as a curio. But in the interim, Pinhead, Foodini's man Friday, restored the structure to original scale thus queering the deal.

Puppets are cleverly manipulated by Hope and Maury Bunin who produce and direct the show. Settings and props are also prepared with care and reflect sound production values. Ellen Parker competently fills the emcee post. Sundial commercials were easy to take and emphasized "back-to-school" styles for children. Gibb.

Chi Labor Federation Files for TV Station

Washington, Aug. 28.

The first application for a TV station from a labor union was filed with the FCC last week by the Chicago Federation of Labor, licensee of the 50 kw WCFL in Chicago. The Federation applied for a commercial VHF channel.

The United Auto Workers (CIO) is planning to apply for a UHF channel in Detroit, according to an announcement last June by Walter Reuther, union president.

HERB IS DISCOMBO

AND THANKS TO FOLKS LIKE THESE WHO DID IT . . .

JANET KERN,
Chicago Herald American

"This boy is just plain terrific, and his type of humor seems to fit any show and any situation."

EARL WILSON,
New York Post

"Herb Shriner's the new TV smash."

PAT CARMICHAEL,
Cincinnati Times Star

"Hoosier humorist seen as sure fire on Godfrey Show."

MARY WOOD,
Cincinnati Post

Herb is one comedian the entire country seems to like."

HARRIET VAN HORNE,
New York World-Telegram and Sun

"Herb Shriner . . . his is the kind of warm, homespun humor that makes you laugh out loud. He's in the tradition of Mark Twain and Booth Tarkington. Better than that, television isn't likely to do this year . . . or next." "This is television entertainment as it should be."

SID SHALIT,
New York Daily News

"Herb's hometown, Shrinerville, Ind., is making a fair bid to become as legendary a fictional place as Sir Thomas More's Utopia or the land of Gulliver's peregrinations."

MITCHELL SWARTZ,
Philadelphia Daily News

"An immediate hit . . . We predict here and now that Shriner will turn out to be one of the biggest attractions to hit television."

JOHN CROSBY
New York Herald Tribune

"Shriner is an earthy observant native humorist . . . something that hasn't been around for a long time . . . as warm and fresh as the Indiana breezes."

VARIETY

"Herb Shriner, taking over for vacationing Arthur Godfrey on 'Talent Scouts,' did a clicko job. His opening monologue was a sterling example of Hoosier wit . . . Matril was sharp and was given a solid ride."

SONIA STEIN,
Washington Post

"When Hoosier humorist Herb Shriner was convulsing the audience at the Washington Post celebrity show last June, a Paducah Kentucky gentleman stopped in midchortle to tell his city-bred hostess 'You big city people can't begin to appreciate his humor.' Because the Paducah gentleman is the Vice-pres. of the United States I feel a trifle abashed about contradicting him but speaking on behalf of us big city bred people, I want to say that we appreciate Shriner's humor."

LARRY WOLTERS,
Chicago Tribune

"This cracker-barrel philosopher humorist is the spiritual legatee of many gentle Hoosier wits — of Kin Hubbard, James Witcomb Riley, George Ade, Booth Tarkington, and just across the river into Kentucky, of Irvin S. Cobb. A lot of people are calling him a new Will Rogers, but as for me, it's good enough that he is Herb Shriner, an authentic new mid-western humorist."

VAL ADAMS,
New York Times

"It's a good thing for television that Herb Shriner has joined up."

BEN GROSS,
New York Daily News

"An attraction which I can endorse without qualification is Herb Shriner . . . his yarns are in the old tradition of Nye, Nasby, Twain, Cobb and Rogers."

HAL HUMPHREY,
Los Angeles Mirror

"If some smart producer doesn't build a TV show around Herb Shriner, then the medium is through progressing."

Indianapolis News

"Herb Shriner has emerged from limited assignments to national fame . . . An authentic new Midwestern humorist."

* **FLABBERGASTED**

XXX

Direction—**WILLIAM MORRIS AGENCY**

HRINNER OMERATED!*



THANKS to Everyone Who Made This
Past Season So Successful in All Fields

SHOW OF SHOWS
THIS IS SHOW BUSINESS
ARTHUR GODFREY TALENT SCOUTS
MILTON BERLE SHOW
JAMES MELTON SHOW
GARRY MOORE SHOW
FRED WARING SHOW
THE BIG SHOW
MORTON DOWNEY SHOW
DON McNEILL SHOW
BEVERLY COUNTRY CLUB, New Orleans
BEVERLY HILLS COUNTRY CLUB,
Cincinnati, Ohio
PERSIAN ROOM, New York
MOCAMBO, Hollywood
CHEZ PAREE, Chicago
COPLEY PLAZA, Boston
LAST FRONTIER, Las Vegas
WARNER THEATRE, New York
EDDY'S KANSAS CITY
DETROIT ATHLETIC CLUB



Guesting
Premiere Show September 8th
ALL-STAR REVUE • NBC

AND A SPECIAL THANKS TO
ARTHUR GODFREY AND HIS STAFF, THE LIPTON TEA COMPANY,
COLUMBIA BROADCASTING SYSTEM, YOUNG AND RUBICAM
AGENCY, WILLIAM MORRIS AGENCY, AND MY SCRIPT ASSOCIATE
ROY KAMMERMAN—FOR THE LIFT I GOT DRINKING LIPTON TEA
AND EATING FROSTEE FOR 9 HAPPY WEEKS.

LUX RADIO THEATRE

("The Mudlark")
With Irene Dunne, Sir Cedric Hardwicke, Christopher Cook, Tudor Owen, Bill Johnstone, Herb Butterfield, John Dods-worth, Ray Lawrence, June Whit-ley, Ben Wright, Charles Davis; John Milton Kennedy, announcer
Producer: William Keighley
Director: Fred MacKay
Writer: Sanford Barnett
60 Mins.; Mon., 9 p.m.
LEVER BROS.
CBS, from Hollywood

(J. Walter Thompson)

The show that launched a hun- dred imitations and survived them all, moved into its 18th season Mon- day night—and it's still the champ. Since "Lux Radio Theatre" set the pattern for class dramatics, the stencil has been widely used but at a time when radio originals have run their course, Lux still lords it over the field.

In the season past, the Lever en- try topped the rating list more often than any contender, and from the likes of the inaugural the heights will still be its roosting place. On the takeoff the choice fell to "The Mudlark," which won a command performance of Eng- land's royal family. That it sa- vored more of prestige than en- tertainment might be its only crit- icism by the Lux faithfuls, who like their dramas in lighter vein, but there could be no carping at the skilled artistry of Irene Dunne as the Queen and Sir Cedric Har- dwicke as Disraeli.

The team that put on the show has been doing it for years in de- luxe fashion so dissenters can find fault only with the cast or story, which is rarely out of line. If it was a little stuffy for the mine run of listeners it could be excused on the ground that the inaugural shows are generally epic in char- acter.

Miss Dunne performed to a King's taste, and Hardwicke's Disraeli stately towered. Christopher Cook as "The Mudlark" was wist- fully charming and moppetly prom- ising. Tudor Owen's "Brown" de- flected the austerity of the royal household.

In his accustomed place as pro- ducer-host William Keighley was by turns serious and affable and gave the program a tone of dignity. Fred Mackay's direction and scrip- t of Sandy Barnett were of their usual high order and Rudy Schra- ger's scoring appropriate to the drama. If this is the pilot of what's to come, Lux will be hard to over- take in the ratings. The budget has been pruned but not in places where it shows. Lever and the Thompson agency can look ahead to another season of leadership de- spite the long haul of 44 weeks that faces the oldest.

Helm.

BEULAH

With Hattie McDaniel, Ernest Whitman, Mary Jane Croft, Hugh Studebaker, Henry Blair, Ruby Dandridge
Writers: Sherwood Schwartz, Arthur Julian, Howard Leeds
Producer-director: Tom McKnight
15 Mins.; Mon.-Thru-Fri., 7 p.m.
PROCTER & GAMBLE
CBS, from Hollywood

(Dancer, Fitzgerald & Sample)

In keeping with the format of its previous fall preems, "Beulah" returned to CBS Monday (27) with a script replete with gags and situ- ation humor which the cross-the- board show has long been noted for. Dishing out the mirth-prov- oking lines, per usual, was Hattie McDaniel.

Cast in her familiar role as a domestic, Miss McDaniel dexter- ously tossed off the quips and milked copious chuckles from the studio audience. In fact the guff- awes were so strident that the lis- tener felt that he must have been missing something of a visual na- ture.

Most of the comedy stemmed from the confusion which attended the return of Beulah and her em- ployers to their permanent resi- dence after a month in the moun- tains. Harry Henderson forgot to have the phone, electricity, etc., turned on. Moreover, an infant which the domestic unwittingly is to care for also complicates mat- ters.

Good support was provided by Hugh Studebaker, as Henderson; Mary Jane Croft, as Mrs. Hender- son; Henry Blair, as Donnie Hen- derson; Ernest Whitman, as Beu- lah's boy friend, and Ruby Dan- dridge, as a friend of the domes- tic. Plugs for Procter & Gamble's Oxydol and Dreft could stand a re- vamping. Copy was the same the soap firm has used for months.

For dialers in search of an es- capist 15-minutes "Beulah" qual- ifies easily. There's nothing subtle or sophisticated about this stanza and housewives will be able to fol- low it with a minimum of effort while washing the dinner dishes. And that's what sells soap. Gilb.

THE LONESOME ROAD

With Gunner Back, Narrator
Writer: Back
15 Mins.; Mon., 8:45 p.m.
Sustaining
ABC, from New York
Problem of alcoholism in the U. S. is being tackled by the ABC Public Affairs Dept. in a series of eight documentary programs, with the overall title of "The Lonesome Road." First of the group was "The Nature of Alco- holic Illness," aired recently over five ABC o. & o. stations.

In an airer of this nature, inter- ested listeners are going to ask themselves, "how can I snap my- self or pop, or Joe, et al. out of the grip of drink?" The answer wasn't there in the opening stanza.

For the producers of the series, The National Committee on Alco- holicism and the Communication Materials Center of Columbia U., apparently are bent on getting to the point in easy stages. After the dialer listens to the whole eight programs, then presumably he will know how to save himself from the curse.

Initial program presented several recorded interviews with vari- ous drunks including a bum, a housewife, a businessman and an ex-serviceman. Most of them con- ceded that liquor is an "insidious thing," but "I had to have that drink."

Three of the four interviewed, declared narrator Gunner Back, are now reformed. An unidenti- fied health officer pointed out at the close of the program that "al- coholism is a disease . . . and should be considered a public re- sponsibility."

For those intent upon reform or having academic interest in the subject, Back urged them to write to the NCA for further details. In dealing with a scourge such as an excess use of alcohol, why make a painstaking analysis of medical, social and economic problems caused by the drinker and drunk- enness?

No one close to a victim of liquor needs to analyze the afore- mentioned problems. What he (or she) wants to know is how can the alcoholic be permanently cured, as soon as possible. If such a solution were presented with a strong dramatic impact perhaps some drunks can be saved after all.

Gilb.

MELODY MAGAZINE

With Wed Howard
Producer-writer: John Brookman
30 Mins.; Mon.-Thru-Fri., 5:15 p.m.
Participating
WMAQ, Chicago

Better-than-average palaver pur- veyed by Wed Howard projects this disk session into the distinctive d.j. class that's been pretty much vacant hereabouts since Dave Gar- roway ankled the WMAQ turn- tables for greener pastures. While not exactly a carbon of Garroway either in style or effectiveness, Howard adheres to the same low- pressured, mildly sophisticated chatter genre that set DG apart from the average spinners and chatters. That there's an audi- ence for the deejay as conscious of entertainment values as of huckstering goes without saying. Howard definitely is of the school that believes showmanship is in the longrun the most effective sales- manship.

Show heard (13) was deftly bal- anced with not too much gab nor too much music. Copy was com- prised mainly of anecdotes culled from newspapers, all in a pleas- antly whimsical vein. Tunes, bracket- ing a wide range of tastes, were in- troduced with casual, off-the-cuff com- ments without the implication that Howard considers himself a "Hit Parade" handicapper. He just used platters that he figured his listen- ers would like to hear.

Howard sounds as if he may be around for quite a spell, especial- ly if the NBC flag decides to back- stop with a little promotion.

Dave.

FREDDIE'S MUSIC HALL

With Freddie Hall
Writer-Producer: William Shea
20 Mins.; Sat., 12:35 p.m.
Sustaining
WHDH, Boston

Freddie Hall, vet vaudevillian and perennial emcee at Hub's liv- ely nightspot, Showbar, has come up with a transcribed platter and chatter series which gives him the opportunity to dish out bits of no- stalgic chitchat and info regarding Tin Pan Alley.

Hall, who is billed as "the man who knew them all" adds, "Of course, they didn't know me, but I knew them," appears to be thoroughly enjoying himself on the stanza, tossing in such remarks as "that's why they tore down the old Keith Theatre" following his vo- calizing of "Side by Side" as he

(Continued on page 40)

CLUB 15

With Bob Crosby, Giselle Mac- Kenzie, Jo Stafford, Modernaires, Jerry Gray Orch; Del Sharbutt, announcer
Writers: Carroll Carroll, David Gregory
Director: Ace Ochs
Producer: Carroll Carroll
15 Mins.; Mon. thru Fri., 7:30 p.m.
CAMPBELL SOUP
CBS, from Hollywood

Returning for its fifth year on the air, "Club 15" has lost none of its pace and freshness. This segment travels at a jet- propelled clip with solid entertain- ment values crammed into this quarter-hour by a topflight group of air performers. One of the biggest assets is the fast, breezy dialog tying this session into a well-knit musical show with a dash of incidental comedy.

Show's format and roster of per- formers remains intact with Bob Crosby heading up the session as emcee and singer. Crosby's manner is suitably casual for the assign- ment and he manages to inject an informal flavor into a show which is on a split-second timing sched- ule. On the fall preem (27), the Monday-Wednesday-Friday cast of Crosby, Giselle MacKenzie and The Modernaires opened with a rousing "Another Opening, An- other Show" curtain-raiser. Miss MacKenzie, the Canadian soprano, delivered "Too Young" in topflight style with Crosby and Modernaires following with "Shanghai" and the troupe closing with "On Top of Old Smoky." Jerry Gray's orch supplied snappy instrumental back- grounds. Jo Stafford stars on Tuesday and Thursday sessions, replacing Miss MacKenzie.

Del Sharbutt handles the couple of Campbell plugs with a light comedy flavor.

Herm.

LOWELL THOMAS

With Nelson Case, announcer
15 Mins.; Mon.-Fri., 6:45 p.m.
PROCTER & GAMBLE
CBS, from New York

Lowell Thomas, returning (27) to CBS radio network after a trip with his wife to the British Isles, France, Spain, Portugal, West Af- rica, Argentina, Brazil, Chile, Peru, Ecuador and Panama, reported, "The people abroad fail to display any feverish interest in Commu- nism, war and the Korean truce talks. People abroad discuss Com- munist and World War-3 only when the subject is brought up."

In England, where the Festival of Britain has "brought myriads of visitors," comment, "most of it un- kind," is heard about the labor government; in France they talk about the government's troubles. In Spain it's "Franco and when will the monarchy return?"

Portugal is "rolling in prosperi- ty." In Argentina and throughout all South America, people discuss "the maneuvering for another term for Peron as president, and Evita, his wife, as vice pres." Comment concerns "especially the woman, who seems to have imperial ambi- tions."

Switching to the domestic scene Thomas led with item about the West Point scandal. He fluffed once in discussing William Randolph Hearst's will, and in a final humor- ous story from Richmond, Ind., the newscaster stumbled a little—prob- ably stale from air absence.

Thomas, however, remains one of radio's standard personalities and one of its most enduring voices, despite a certain monotony of delivery. Scripts are written in his style; his commentary is seldom pronounced or insistent. Nelson Case is an able wordman for Ivory

Jaco.

BOB HAWK SHOW

Producer-director: Don Bernard
30 Mins.; Mon., 10 p.m.
CAMELS
CBS, from Hollywood

Quizmaster Bob Hawk resumed his 30 minute question-answer pe- riod with enough drive to propel it through another radio season. With good humor and exuberance, Hawk skipped the studio contest- ants through their paces with ques- ries that required some thought for both contestants and listeners. Show had plenty of appeal for quiz show addicts.

The preem (27) displayed Hawk's mike charm and quick wit to good advantage. He had gag lines ready for topics as varied as meat prices and child psychology, and despite vintage of some of his material he drew solid yocks. Brief gag ses- sion warmup helped put contest- ants at ease and brought nice change of pace for quiz routine.

Questions were above average throughout and stumpers sustained listener interest. Hawk kept ses- sion moving by brightening dull spots with some quick quips. The ciggie commercials were okay.

SUSPENSE

With William Holden, Jack Krus- schen, Cathy Lewis, Joe Kearns, Eddie Firestone, Sam Edwards, Barbara Ellier; Harlow Wilcox, announcer; Lud Gluskin, con- ductor
Producer-director: Elliot Lewis
Writer: Richard Pedicini
30 Mins.; Mon., 3 p.m.
ELECTRIC AUTO-LITE
CBS, from Hollywood

"Suspense" kicked off its new season Monday (27) with a com- mendable drama, "Report on the Jolly Death Riders," a yarn on the tragic results of thoughtless driving. As the show has done in previous years, script on the initiator was nicely timed to the advent of Labor Day, cueing in a message for highway safety dur- ing the long weekend.

Story effectively told of a fatal car accident caused by a pair of hot-rod racers driven by teenagers, and the police effort to track down the youngsters. William Holden was starred as the lieutenant who painstakingly uncovered the trail, going from kid to kid until the guilty driver was found. Aler soaked home the dire consequences of recklessness on public roads, and handled the material with some sensitivity, although not probing into the roots of the rest- lessness that breeds hot-rods.

Holden did a convincing job as the cop, particularly in his scenes with the minors. Supporting cast was good, although in spots the thesping was on the hokey side. Music, composed by Lucien Mora- weck and conducted by Lud Glus- kin, was moving but at times over- powering.

Finale brought on Ned Dear- born, of the National Safety Coun- cil, to present the organization's public interest award (for the third time) to Auto-Lite for the pro- gram's safety efforts. Opening commercial was somewhat too cute, but other plugs, linked to the safety theme, were solid.

Bril.

EDWARD R. MURROW

15 Mins.; Mon.-Fri., 7:45 p.m.
AMERICAN OIL, HAMM
CBS, from New York

Edward R. Murrow resumed his cross-the-board news strip on CBS on Monday (27) after an eight- week hiatus. Show is sponsored regionally on split networks by American Oil Co. and Theo. Hamm Brewing Co.

Murrow devoted the first third of his show to a quick recap of the evening's news—the talks at Ka- song, a Senate report on European defenses, shipment of jet planes to Britain, the copper strike, some in- flation and tax items, etc. Re- mainder was given over to a dis- cussion of the forthcoming San Francisco meeting on the Japanese peace treaty.

Murrow isn't as sharply opinion- ated as many of the commentators on the airlines, and sticks more to a pro and con presentation, which is commendable. On the question of the Japanese treaty, he was basically in favor of the State De- partment policy, although express- ing the view that less of a "take-it-or-leave-it" attitude on the part of the State Department would have produced less resentment among India, Indonesia and other critics of the pact.

After the last commercial, as in the past seasons, he comes back with "a word for today," in this case some quotes by Will Rogers and Bismarck on the subject of treaties.

Bril.

JOURNEYS INTO JAZZ

With Pete Lucas
30 Mins.; Sat., 11:30 a.m.
ABC, from Chicago

ABC's latest disk jockey entry, "Journeys Into Jazz," is a neat 30- minute session that should please jazz aficionados and novices. With Pete Lucas at the helm, the show offers a plenitude of top plat- ters with a commentary that's inter- esting as well as informative. Lucas' patter comes across in such a pleas- ant unpretentious manner that it's bound to turn "squares" into ar- dent "heppers."

Initiator (25) was marked by his superior selection of jazz disks. Lucas, who has been a collector for more than 15 years, has a library large enough to sustain the top- notch quality of the preem and should be able to make "Journeys Into Jazz" an enjoyable repeat trip. Foregoing the special lingo of the jazzophile, Lucas intro- duced such plat-ers as Louis Armstrong's "Long, Long Journey," "Wild" Bill Davidson's "Jazz Band Ball" and Bix Beiderbecke's "Sorry" with knowledge and assurance. His pointers on what to listen for and to whom made his between disk gab an important part of the airer.

Lucas, who also conducts a cross- the-board kiddie program, "Fun Factory," should be able to add plenty of adult fans with this one.

JACK SMITH - DINAH SHORE - GINNY SIMMS SHOW

With Frank De Vol Orch; John Jacobs, announcer
Producer-director: Bill Brennan
Writer: Glenn Wheaton
15 Mins.; Mon.-Fri., 7:15 p.m.
PROCTER & GAMBLE
CBS, from Hollywood

(Benton & Bowles)

The rollicking rhythms of Jack Smith and the lush melodies of Dinah Shore and Ginny Simms have rolled in with the tide for the seventh year under the aegis of Procter & Gamble. This season it's a combination of three s's with the replacement of Margaret Whiting, with Smith mikeside five nights a week, Miss Shore three and Miss Simms two.

The happiness boy of song, Smith strikes a rippling note in every number with a buoyant bounce to liven the pace. The slower-paced numbers of Miss Simms offer a comfortable con- trast and it all adds up to a pleas- ant interlude of music.

Frank DeVol's backstopping is in his usual high level and the tor- rid licks of his brass section heightened the effect of the Simms rendition of "Stormy Weather," it was share and share alike, with Smith yielding as many numbers as he took and then dueting on a cuddly piece called "Just Sit Around." Addicted to the jaunty ditties by reason of the style that established him, it was only natural that he should open with "I Feel a Song Coming On," give way to Simms for "Wonder Why" and segue into "Come On-A My House," which he gave jumpy treatment.

That Smith can give a ballad a soft turn is attested by his closing theme, "Same Time Tomorrow." Miss Simms has been around TV a lot lately being one of most tele- genic canaries, but the sound of her is still as good as the sight. She and Smith work well together in romantic lead-ins and should make a winning combo.

Time commercials run in and out but never disturbing and serv- ing more to bridge the numbers.

Helm.

HOUSE PARTY

With Art Linkletter, announcer
Jack Slattery
Producer: John Guedel
Director: Marty Hill
Writers: Guedel, Hill
25 Mins.; Mon.-Thru-Fri., 3:30 p.m.
Pillsbury Mills
CBS, from Hollywood

(Leo Burnett)

Art Linkletter returned to CBS' cross-the-board "House Party" Monday (27) with the same audi- ence participation stunts and home- spun humor that has won him a solid afternoon following. He won't lose any fans if he continues to follow this standard pattern.

Linkletter teed off preem with a brief rundown of his European jaunt. The gag lines were tired and obvious but his affable de- livery lifted material nicely. After the quickie monolog, Linkletter let the audience take over. Although some of his questions were slightly embarrassing, the participants seemed to take it with good spirit. An occasional ad lib was good for solid yocks. Part- on stunts ran gamut from a "guess the oldest old maid in attendance" interviews with a "er of five and six year old children. His abil- ity to make such trite stunts in- stentable is an AM wonder.

Linkletter and announcer Jack Slattery shared the commercial spiels nicely.

Radio Follow-Up

Bob Hope, assisted by vocalist Jo Stafford, took over the guest spot for the vacationing Walter Winchell Sunday night (25) via ABC, and did an okay job in fill- ing the 10 or 11 minutes of time avail- able with his rapid-fire monolog- ing. Fact that the studio audi- ence yocked much more than the quality of Hope's gags seemed to call for indicated that he was guilty of playing too much to them and not enough to the home listeners. But it was an acceptable Sunday night time filler, in the standard pattern of Hope's own radio show.

Both the comedian and Miss Stafford were also guilty of over- plugging their own sponsors on the show. Granted that that might have been okayed in their contracts for the guest spots, the stress on Chesterfields (Hope's bankroller) and Campbell's Soup (Miss Staf- ford's) seemed a little unfair to Hudnut, which was picking up the tab as Winchell's sponsor. Miss Stafford sold one tune in her usual top style and displayed a good sense of comedy timing in her gag duelling with Hope.

As usual this summer, the 15- minute show wound with a straight news commentary.

From the Production Centres

IN NEW YORK CITY . . .

Fortune Pope, president of WHOM, this year has taken over the chairmanship of the Columbus Day festivities in New York, including grand marshalling of the traditional Fifth Ave. parade and toasting the Waldorf-Astoria ballroom banquet. Jack Lacy, Trudy Richards and their WINS gang trek to St. Albans Hosp to entertain wounded vets. Mutual tub-thumper Dick Dorrance to Chi tomorrow (Thurs.) to gander the web's midwest HQ and WGN. WOR ad-promotion director Joseph Creamer off on Coast vacation. Ted Pearson, announcer back from the Coast, an expectant father. Wife is Charlotte Keane, radio-TV actress. Diek York new to "Romance Of Helen Trent." Charita Bauer added to "Front Page Farrell." George Petrie and Douglas Parkhurst new "Lorenzo Jones" players.

NBC's Ben Grauer to cut a series of waxed commercials for a new Standard Oil of Ohio campaign. Organist E. Power Biggs to devote his Sept. 2 airer on CBS to American composers, including a piece by George Crandall, CBS press info director. WJNR announcer Bob Hambley vacationing on the Coast. Joe Field, Compton publicity director, returns today (Wed.) from business-vacation trip to Hollywood (where he worked on "Fireside Theatre" promotion) and New Mexico. Sammy Kaye's "Sunday Serenade" on ABC moves to a new time Sunday (2) at 5-5:30 p.m. The Norman Readers (he's ad-pub head of French Government Tourist Office) dubbing their new Ardsley, N. Y., retreat, "Gal Avec."

Wilfred S. Roberts, Pedlar & Ryan AM-TV director, upped to vee-ship. Seymour Siegel, N. Y. City communications director, back from seven weeks' European tour on which he lined up some shows from U. S. agencies abroad. Staats Colsworth left Friday (24) with wife, Muriel Kirland, for Lake Geneva, Wis. Spencer Schless, ex-Foote, Cone & Belding, added to AM stations department of ABC. WOR veepee J. R. Poppele off on a short vacation. Bill Stern to appear at annual baseball benefit for Cerebral Palsy at Polo Grounds Sept. 6. ABC outing at Wee Burn Country Club, Darien, on Sept. 5, will highlight golf. Warren T. Mayers, former ad manager of Look, has joined C. E. Hooper as veepee of Hoopereports, Inc., and David Lasley leaves NBC Chi to join the nose-counter as an account exec. F. Winslow Stetson, Jr., ex-Swift & Co., has been elected a v.p. of Foote, Cone & Belding. Mother of Charles Boltin (WHOM) died yesterday (Tues.) at home in New Brunswick, N. J.

IN HOLLYWOOD . . .

Andy Potter, who produced the "Blondie" radio series for William Esty, joined Calkins & Holden as director of radio and TV. He has been dabbling in video the past few months. Fox Case, who years ago Grover Whalened for CBS, around his old haunts on respite from his labors as DuPont public relationer. David Rose will baton the mood and bridges on Hallmark Theatre this season. Replaces Lyn Murray, who goes on the Bob Hope picture at Paramount. Lonesome Gal, who is Mrs. Bill Rousseau, is not so lonesome when a sponsor shows interest. She hops a plane and makes the deal herself as she has done in most of the 25 markets now spinning her honey-dipped cooling. John K. West was installed Host for the Day at NBC and everybody's beaming. Oscar Turner now aiding NBC's Lew Frost on labor matters. CBS is holding open a Wednesday night half-hour just in case Coca-Cola is successful in holding over Mario Lanza into the new season. Looks like a losing fight as he'll be too busy with pictures, concerts and recordings. He would supplement rather than replace Ed Bergen. Joe Fields, Compton publicity chief, giving the Coast a look-over. Art Rush checked out of surgery 25 pounds lighter and John West immediately challenged him to a round of pill pushing at Lakeside. John Guedel is glum over the fact that divots (hair pieces) that used to cost \$85 will now set back the baldies an even C. Mal Boyd, who soon joins the priesthood, had a party tossed for him by his pals in radio and TV. Honeymooners Hazel Shermet and Larry Rhine of "Duffy's Tavern" hit the high spots and then shoved off for Puerto Rico.

IN CHICAGO . . .

WMAQ program director Homer Heck and sales chief Howard Meyers auditioning replacements for Maggie Daly and Pat Murphy, who bow off as co-emcees Sunday (2) on the nightly "Chez Show." WAIT has named Adam Young as its station rep. Carl Webster, who with Irna Phillips produced many of the AM series during Chi's soaper heyday, is back in town setting up a new radio-TV production shop. Jim Lowe, ex-WBBM gabber, joins the Chi NBC announcing staff. Claude Kirchner subbing for Tom Moore this week as emcee of Mutual's "Ladies Fair." Kenyon & Eckhart flack Herb Landon here tub-thumping Kellogg's "Space Cadet" on ABC. Ross Journey & Assocs. are picked up Walt Schwimmer's "Tune Test" which Western States Refineres will bankroll on six Rocky Mountain stations. WLS newscaster Bob Lyle off on a European news gathering safari. Curley Bradley, Mutual's "Singing Marshall," goes thataway on a western vacation while frau Mary Afflek, producer-director of the show, heads for Bermuda. WBBM's education department topped by Dorothy Miller ground out 26 pub-service shows on the Chi CBS station last month. Nineteen Chi NBC staffers planned as members of the web's 20-Year Club. WGN disk whirler Fred Reynolds lining up guest subs for his vacation next week. Janet Williams, ex-New York NBC staffer, added to the Windy City NBC continuity crew.

IN WASHINGTON . . .

William R. McAndrew, general manager of WRC and WNBW, NBC affiliates, has been named chairman of the public information committee of the President's Committee on National Employment the Physically Handicapped Week, succeeding Earl H. Gammons, CBS v.p., who is now vice chairman of the national committee. Maxwell Marvin, special reporter for Department of Defense, reports on progress being made towards unification of Europe by North Atlantic Treaty Organization countries on "Pentagon-Washington," over DuMont, Sunday (2). Walter Talya, the "Goliath" of 20th-Fox film, "David and Bathsheba," did a TV stint on Ruth Crane's "Modern Woman" show over WMAL-ABC yesterday as part of his tub thumping tour for pic and the Red Feather campaign. Jim Gibbons, ayam man for WMAL-ABC, back on the air after a three-week vacation.

ABC Radio Eyes Dixon; Presents Affiliate Poser

Cincinnati, Aug. 28. Paul Dixon, disk jockey of WCPO here, may get a network radio program via ABC, although WCPO is a Mutual outlet and ABC's affiliate is WSAI.

ABC recently started beaming a video show with Dixon from WCPO-TV, as a result of which the web now wants to project him into network radio with a daytime strip.

Koste to Liberty

Jack Koste has been appointed national sales director of Liberty network, veepee-general manager James H. Foster announced. Koste will headquarter in Liberty's N. Y. offices.

Koste, formerly head of Indie Sales, Inc., station rep outfit, will be succeeded in that post by Oscar P. Lutz, named veepee-general manager of the rep firm. Eugene Litt was also named a v.p.

Church Names Higgins For Midland Exec-Berth

Kansas City, Aug. 28. Major switch of executives is under way at Midland Broadcasting Co. to become effective Oct. 1. Move is occasioned by Karl R. Koerber, who has resigned as vice-president and managing director to become a vice-president of the Kansas City Power and Light Co. There he will succeed Joseph F. Porter, Jr., who recently resigned.

Position of v.p. and managing director at Midland will be filled by George J. Higgins, now general sales manager and veepee. In making the announcement, Arthur B. Church, president, said Higgins will continue to actively supervise sales.

Early this year Higgins resigned as manager of WISH, Indianapolis, to join Midland, operators of KMBC, Kansas City CBS affiliate and KFRM, Concordia, Kans., day-timer. During his 20 years in broadcasting Higgins had been with KSO, Des Moines, and WTCN, St. Paul.

Rapp Likes Coast; 'Bickersons' Ends

Hollywood, Aug. 28. With a suddenness that caught the principals unawares, Phil Rapp washed up his deal with Philip Morris and the Blow agency for "The Bickersons" on radio and tonight's broadcast (Tues.) is the last. Refusing to go to N. Y. with the show, Rapp demanded and got a release from his contract, recently renewed for a firm 26 weeks.

Breakup came when Frances Langford made her deal with ABC-TV for an hour strip with Don Ameche, necessitating her residence in N. Y. Under the terms of his contract, Rapp could dictate the point of origination. He refused to budge from Hollywood because of picture commitments to Wald-Krasna, his home and family here and a stable of nags that win occasionally.

Rapp offered to keep the series going by substituting Claire Trevor for Langford but it was no go with the ciggie roller. A TV series with Lew Parker and Trevor is being prepared by Rapp and just to prove there are no hard feelings between Rapp and Blow, the agency gets first refusal on the video version of the battling Bickersons.

WOW-TV Sets 32 Grid Games; Set Sales Perk

Omaha, Aug. 28. WOW-TV announced this week that it plans to carry 32 full-length important football games this fall. Announcement brought noticeable activity in set sales, says the Nebraska-Iowa Electrical Council. The week's total went to 495 making the area total 82,036.

WOW announced that it will carry four separate series of football broadcasts. They comprise: All NCAA college TV games on NBC Saturday afternoons for Westinghouse; 12 live DuMont professional TV games on Sunday afternoons; 11 Big-Seven-Game-Of-The-Week TV games on Tuesday nights by film for Phillips 66; All University of Nebraska games by radio for the Nebraska Clothing Co., Omaha.

WKRC's U. of Cinney Games

Cincinnati, Aug. 28. WKRC's 11th year of football airing originations calls for complete coverage of University of Cincinnati's 11-game schedule. Syd Cornell, who has done most of the play calling in that time and recently left the station to enter the ad agency field, will be back at the mike with Ed Kennedy, staffer, doing color.

Frisch restaurants, through Rollman, Cary & Rittenhouse agency, is the sponsor.

Arries Exits DuMont

Les Arries has resigned as sports director for the DuMont web, a job he had held for more than five years.

Tom Gallery, former DuMont sales manager and a one-time veepee of the N. Y. Yankees, has taken over the sports job, with the recent promotion of Ted Bergmann to the sales chief's post.

Coy Sez FCC Can Compel Video Stations to Schedule Educ'l Shows

Washington, Aug. 28.

BEER SPONSORS FLOCK TO ZIV'S 'BRIGHT STAR'

Local and regional brewers, competing with national beers plugged by network AM and TV shows, are flocking heavily to Frederic W. Ziv Co.'s "Bright Star," wax series with Fred MacMurray and Irene Dunne. During the first week on the market, 35% of the 97 cities inked have been bought by beer outfits.

Hudepohl Brewing, of Cincinnati, through Stockton, West & Burkhardt agency, has bought the airer for 16 markets in Ohio, Indiana, Kentucky and West Virginia. Other beer backers are Burkhardt Beer of Akron and Southern Brewing, for Tampa and St. Petersburg.

Southwestern Public Service Co. of Amarillo, Tex., has bought "Star" for 16 cities in Texas, New Mexico and Oklahoma. Food advertisers also comprise a large group of bankrollers.

Ziv is expanding its sales force. New additions include Harold W. Falter, operating out of Memphis, who most recently was general manager of WVMJ, Biloxi, Miss.; and Marion A. Stoneking, headquartering in Sioux Falls, ex-sales manager of KELO of that city.

Consolidated TV Axes Production

Hollywood, Aug. 28.

Consolidated Television, sales-production company owned by Norman Chandler, will concentrate on sales henceforth and terminate all production activity. Disclosure by exec veepee Harrison Chandler came on the heels of the departure of CT's production chief, Carl Hittelman, for a producer berth at Universal-International. Chandler ducked queries, saying, "there are many reasons for dropping production but I'd rather not go into them. We hope to resume some time, but for the time being we'll work on sales only."

Hittelman said his departure is natural in view of the dropping of production at the same time. He denied the type of product turned out at CT had anything to do with the move, saying, "In this business, no one expects boxoffice success in everything they attempt. We think our product no worse and no better than others."

NBC-TV SETS TALENT FOR 'ALL-STAR' PREEM

Final talent lineup for the preem of NBC-TV's "All-Star Revue" Sept. 8, in which Ezio Pinza makes his video debut as emcee, will include Jane Froman, Herb Shriner, Valerie Bettis and Ben Blue, plus short spots featuring most of the comedians who will rotate in regular turns as emcees on the show in subsequent weeks. With Ken Murray returning to CBS-TV in the same time slot that night, NBC hopes its all-star layout will give it a head start in the anticipated race for ratings.

Of the comics who are to appear on "All-Star" regularly, Ed Wynn and Olsen and Johnson will do their stints live. Exec producer Joe Santley is flying to Canada this week to lens some film there of Jimmy Durante, who's personallizing north of the border. Film footage of Danny Thomas will be furnished from the Coast, where he's now making a picture. Jack Carson, in Europe for a date at the London Palladium, took a film camera with him and will ship some footage back to N. Y. in time for the show.

Pinza himself is expected to do one major production number on the show based on one of his operatic roles, in addition to singing a couple of pop tunes. Miss Bettis, besides leading the dancers, will also handle the choreography.

Proposal of Sen. Edwin C. Johnson (D-Colo.) to require TV stations to devote a portion of their broadcast schedule to educational programs advanced a step yesterday (Mon.) when FCC Chairman Wayne Coy advised the Senator that the Commission has the authority to impose such a requirement.

Sen. Johnson, chairman of the Interstate Commerce Committee, had told Coy at a Senate hearing July 18 that if the FCC lacked the authority he would offer legislation giving it the authority. Coy had doubts at the time that the Commission could compel stations to give a percentage of their time to education because of a provision in the Communications Act prohibiting censorship.

But Coy said he has now been advised by the Commission's general counsel, Benedict P. Cottone, that there is "no question" as to the Commission's authority. "I am now persuaded by Mr. Cottone's observations," he wrote Johnson, "that the extreme nature of the change does not in itself establish the lack of authority to make it. I have also given further thought to Mr. Cottone's view that the censorship provision . . . does not preclude the exercise of authority to make a percentage allocation of broadcast time for educational programs."

Johnson has suggested that FCC impose a condition in TV station licenses to require that a definite proportion of time be given to education. He has urged that this be done in certain areas where it would be unlikely that non-commercial education TV stations could be established for a long time. Such a requirement, he feels, would make it unnecessary to allow scarce TV channels, proposed to be set-aside for education, to remain unused.

WARM Bid for 5 Kw Spread Now Warmer As CBS Drons Fight

Washington, Aug. 28.

Five-year battle of WARM in Scranton for 5 kw facilities appeared to have been won last week when CBS withdrew opposition to the use of 590 kc in the area which is the same frequency used by the web's owned-and-operated station (WEEI) in Boston. Scranton station, which now operates on 1400 kc with 250 watts power, notified the FCC that it has agreed to observe operating conditions to protect WEEI against interference. Simultaneous with the CBS withdrawal of objection, WARM requested the FCC to grant its application as soon as possible and to call off the hearing which was scheduled for today (28). Favorable action is expected.

A grant of the facilities will bring to the Scranton-Wilkes-Barre area its most powerful radio station and its first 5 kw fulltime outlet. The increased facilities will enable WARM to cover an area of 1,000,000 population in the daytime and 500,000 at night, including about 80,000 who have been without any primary service at night.

WARM originally applied for 5 kw facilities in September of 1946. Because of a competitive application filed by John H. Stenger, Jr., in Wilkes-Barre, it fought through hearings for the 590 kc spot in its favor in 1949, participated in oral arguments requested by Stenger the same year, and finally won out against its competitor when the Commission issued a final decision in February 1950.

N.D. Grid Bankrollers

Philco Distributors and Metropolitan Philco Dealers will bankroll the Notre Dame gridcasts on WMCA, N. Y. from Sept. 29 to Dec. 1. This is the second season WMCA has joined the web picking up the Irish football play-by-plays. General Electric having backed the series on the indie last year.

Joe Boland, former Notre Dame coach and player, will again handle mike chores.

Television Chatter

New York

Roy McRedith, WOR-TV, N. Y., sports director will have his fourth book, "Mr. Lincoln's Contemporaries," published by Scribners on Sept. 24.

Martin Abramson has profile on Eddie Cantor in a fall issue of Esquire; also pieces on Sidney Kingsley and other show biz personalities in upcoming months.

Helen Colton succeeds Jack Halland, who resigned as editor of Televiews Magazine, effective Sept. 1.

"Baron at the Ballet," book of pix by Britain's w.k. ballet photographer, taken over the last 15 years, will be brought out by William Morrow & Co. Sept. 19. Arnold L. Haskell, director of Sadler's Wells School, does the intro, and Sacheverell Sitwell the foreword. The 220-page tome contains 290 pix, and will sell for \$10.

Fred Wile, NBC veepee, made his video debut last week on the web's Marine Corps show, emanating from Washington, when he was awarded a special citation.

Jinx Falkenberg, subbing for the vacationing Arlene Francis on the panel of CBS' "What's My Line?" Sunday (2), Dorothy Warenskjold, featured femme vocalist on NBC's "Ford Festival" (James Melton, show), left for the Coast over the weekend for a guest appearance on the Standard Oil show Sunday (26) and her regular weekly spot on "Railroad Hour" the following night.

Announcer Nelson Case will be seen and heard on two different video webs on the same night starting Sept. 8. He returns as regular announcer on CBS' "Ken Murray Show" and has also been signed to do the filmed plugs for Lysol on NBC's "Your Show of Shows."

Eva Gabor set as first guest panelist on CBS' "This Is Show Business" when the series resumes Sept. 9, with Jack E. Leonard, Isabel Bigley and George "apps as guest performers.

Clifton Fadiman continues as moderator, with George S. Kaufman and Sam Levenson as regular panelists. . . . Carlo de Angelo, who has worked in the radio and TV departments of several agencies, has been elected prez of Productions for TV, new outfit which will package shows and also serve as a talent management group and consultant to agencies. First agency client is Emil Mogul. . . . Irving J. Pasternack, WOR-TV art director, weds Irene Stern on Sept. 9. Miss Stern is publicity director for Belle Kogan, industrial designer. . . . Jim Pollak checked out of WJZ-TV as program director Friday (24) to take over his new post of midwest program chief for the parent network, ABC-TV. . . . Donald Richards does a reprise guest shot on CBS-TV's "Songs for Sale" Sept. 22.

William Barrett, exec producer for the Ayer agency, off to Chicago for a check on NBC's "Hawkins Falls" for the fall season for Colgate. . . . John Tillman, WPX chief announcer, awarded the Veterans of Foreign Wars' Community Service citation. . . . Moppet Lynn Loring packed for a continuing role in "Search for Tomorrow." Procter & Gamble soap opera preeming Monday (3) via CBS. . . . Dancer Ray Malone, with NBC's "Broadway Open House" until that show folded, packed for a daily specialty on CBS' "Garry Moore Show."

Bob Monroe transferred to General Artists Corp. video guest shot department from the agency's cocktail department. . . . Seaman Jacobs back to N. Y. from the Coast to co-script the Ken Murray show for CBS. . . . Harvey Stone guests on "This Is Show Business" Sept. 23. . . . Sidney Reznick has a comedy property currently being eyed by Harry Ackerman for CBS-TV on the Coast. . . . Kathl Norris and Babs Doniger have edited 5,000 feet of film taken on their recent trip to Paris and will screen it on Miss Norris' WNET show tomorrow (Thurs.). . . . Mort Abrams and Leonard Sues have acquired the TV rights to some Government files and are pitching it through Foley & Cordon. . . . WOR-TV will use the new 80-inch Zoomar reflector lens, which has been used widely by the army but not on commercial TV, when station televises the solar eclipse Saturday (1).

Hollywood

George Cahan, producer-director of "The Ruggles," departed these climes for Chicago to become exec producer for Don McNeill Enterprises. . . . MCA building a television for Dennis Day. . . . Robert Sands set for the Fred Waring television for the 1951-52 season. . . . Illustrate, Inc., recutting its tele-comics to

make them available in half-hour lengths as well as 15-minute segments and will give stations, agencies and sponsors a choice. . . . Michael Road will produce a series of vidpix tagged either "Winners' Circle" or "Circle of Champions," showcasing tyro talent hereabouts. Eddie Rubin will be associate producer. . . . Television Clearing House opened headquarters here.

Theobold Holtsopple checked into Jerry Fairbanks Productions as studio art director. . . . Five DeMarco Sisters set for a CBS-TV quarter-hour cross-the-board layout, starting Dec. 23 in N. Y. . . . Pedro Castillo, head of Altavita Films, returned to Rio de Janeiro after buying Latin-American rights to Rene Williams' "Invitation Playhouse" vidpic series. . . . Peggy Ryan and Ray McDonald set for James Melton's "Ford Festival" television Thursday (30). . . . Ann Savage was signed for a leading role opposite Edmund Lowe in "Clean Sweep," next in the "Front Page Detective" series at Jerry Fairbanks Productions.

First move in the planned expansion of Jerry Fairbanks Productions following the divorce from Official Films was the leasing of additional office and studio space to prep for two new series of vidpix due to start next month.

Bud Abbott and Lou Costello signed Raoul Kraushaar to a long-term pact to handle musical director chores on their future television activity. . . . Groucho Marx picked Sam Ben-Ami for stand-in on comic's fall NBC-TV film session.

Guy Madison and Andy Devine report Sept. 14 to start the new batch of "Wild Bill Hickock" vidpix. . . . Jay Sommers spent three weeks in Las Vegas, where Spike Jones was appearing at the Flamingo Hotel, writing the first of the five NBC-TV shows for which the zany bantoneer has contracted this season. . . . James Tinling signed as director on a new series of six half-hour vidpix tagged "Racket Squad" which Hal Roach, Jr. is producing with Reed Hadley. . . . Newcomer Maura Murphy drew the femme lead opposite Tom Powers in "A Question of Wills," next in Frank Wisbar's "Fireside Theatre" series.

Patti Page will make her first guest appearance on Ken Murray's CBS-TV layout on Sept. 8. . . . Sara Padden and Effie Laird checked into the cast of "Haunted Light," latest of the "Superman" telefilm series. . . . Eddie Cantor signed Cesar Romero as a regular for his NBC-TV series which starts Sept. 9.

Chicago

William Gilligley and Fred Keller have joined the ABC network TV sales crew. . . . "Let's Have Fun," daily variety show bankrolled by Goldblatt's department store, returns to WGN-TV Monday (3) after a summer hiatus. . . . Art Plekens, program director for Walt Schwimmer Productions, in New York this week setting the WNET preem of "Miss U. S. Television" which Skitch Henderson will emcee. . . . Vlm Stores will bankroll. . . . Following the trend, Admiral has notched the prices on its new TV set line from \$40 to \$70. . . . Jim Moran has renewed his feature film show on WGN-TV for the third season. . . . City National Bank hoists the tab for WENR-TV's screening of "Crusade in the Pacific" which bows Monday (3). . . . Robert Breen, fresh from his duties as narrator on NBC-TV's "Short Story Playhouse," returns as a regular panelist this week to DuMont's "Down You Go." WGN-TV originator moves Sept. 14 to its new Friday night 8 to 8:30 spot where it will ride when Old Gold starts sponsorship Oct. 5. . . . Chicago National Bank has purchased Austin Kiplinger's new show on WENR-TV three nights weekly effective Oct. 1. . . . Doug Johnson, scripter on NBC-TV's "Hawkins Falls," has written himself ahead on the daily serial and is sojourning in the North Woods. . . . M&M Candy will remain aboard "Super Circus" on ABC-TV for another season. . . . WKBK chief John Mitchell vacationing in Colorado. . . . Newsman Clifton Utley back in front of the WNBQ cameras after a European quickie.

London

J. B. Priestley's "Treasure on Peican" is being aired next Sunday (2) with Barbara Kelly, Clive Morton and Julien Mitchell heading the cast. Producer is Harold Clayton. . . . "Festival Frisk" is a new series for the children, of which the first of six programs will be screened next Saturday (1). . . .

Edward Chapman is starring in Dan Sutherland's "The Fifty Mark" (11) with Jean Anderson and Phillip Stainton supporting. Roy Speer is producing. . . . Outside broadcasts include the fifth speedway test match and a Scout Camp from Epping Forest.

Glett at Helm Is CBS Coast Revamp

Hollywood, Aug. 28.

Charles Glett, onetime picture exec and recently v.p. in charge of TV for the Don Lee network, has been brought into the top echelon of CBS Coast execs. In naming him v.p. in charge of network services for both radio and TV, Howard Meighan, prez of Columbia's radio network, said, "In effect, it makes him a co-partner with Harry Ackerman in charge of CBS in Hollywood."

Other changes effected by Meighan on his two-day call here, installs William Shaw of Radio Sales in N. Y. as manager of KNX and the Columbia Pacific network; Edwin Euckalev as assistant general manager in charge of sales for KNX and CPN; Irving Fein as director and exploitation of the CBS radio division.

Ackerman continues in charge of radio and TV programs in Hollywood for the network as v.p. in both the radio and TV divisions. He is responsible for all creative program functions here.

CHI BANKS UNLOOSE VIDEO PURSESTRINGS

Chicago, Aug. 26.

With three major Windy City financial institutions shelling out for shows on WENR-TV, the boys at the ABC station are boning up on the Dun & Bradstreet reports. Latest money merchant to buy in at WENR-TV is the Chicago National Bank, which will bankroll the Monday, Wednesday and Friday segments of Austin Kiplinger's 11 p.m. newscast as of Oct. 1.

City National Bank & Trust is laying it on the line for the March of Times series, "Crusade in the Pacific," which bows Monday (3). Chicago Title & Trust will pick up the WENR-TV tab for the weekly telecast of the Chicago Symphony Chamber Orchestra which starts Sept. 25. This show also will get an ABC-TV spread as a co-op.

Totter Winds Coast Disked Series for NCC

Audrey Totter last week starred in the last of a series of transcriptions being produced in Hollywood for the National Conference of Christians and Jews. The series includes Jack Benny, Loretta Young, Raymond Massey, Ronald Reagan and Lionel Barrymore, among others, with scripts by Mari Yanofsky and music by Del Castillo.

Jack Lloyd directed.

WFIL-TV's Eagles Wrapup

Philadelphia, Aug. 28.

WFIL-TV will telecast the five out-of-town games played this season by the Philadelphia Eagles, pro grid squad. The Eagles home games are not telecast.

Viewers in Wilmington, Del., and Lancaster, Pa., will also be able to catch the games over WDEL-TV and WGAL-TV, respectively. Byron Saam, who broadcasts the Philadelphia Athletics games over WIBG, will do the Eagles play-by-play.

Minneapolis — A Cedric Adams WCCO newscast got tangled up with a baseball broadcast while he was at mike on a suburban telephone hookup, the interruption being attributed to "cross talk." But mystery arises from fact no Twin Cities radio station had baseball broadcast at the time. . . . Merle Edwards, WMIN disk jockey, in St. Andrews hospital recovering from an appendectomy. . . . Dinu Alimanisteanu, assistant chief of Radio Free Europe's Romanian desk, announcer and scriptwriter himself, here for talk. . . . Rupert LaBelle, Old Log strawhatter character actor and erstwhile of New York TV, now doing beer commercials for WTCN-TV and will remain with local station.

RCA Board Chairman Sarnoff On Future of Color TV

By BRIG. GENERAL DAVID SARNOFF
(Chairman of the Board, RCA)

In response to questions about television at home and abroad, and the present position of color TV in America, I would say that television broadcasting in Europe is in the hands of governments too preoccupied now with their political, economic and financial problems to give any serious thought to video. With the exception of England, where about 1,000,000 TV sets have been installed in homes, television service in the rest of Europe is almost non-existent. But even in England the service is inadequate and progress is slow.

The advances made by TV in America under our free competitive private enterprise system are so much greater than anything I've seen in Europe, that comparisons are impractical. America leads the rest of the world by an overwhelming margin in every branch of TV.

At home the situation is brighter now than it was two months ago and recent developments show progress on several fronts. The change in Credit Regulation W, the authorized increase in power of TV transmitting stations, the expectation of an earlier lifting of the freeze on new stations, the opening up of the UHF channels, the reduction of inventories on dealers' shelves and in distributors' warehouses, and the introduction by manufacturers of their latest models at attractive prices, reflect the progress I see.

Color Television continues to be the dazzling rainbow that illuminates all discussions about the future. However, in a commercial sense—programs and sales to the public—color TV, today, is principally a conversation piece.

Bullish on Color TV

I yield to no one in my faith in the ultimate possibilities of color TV. It will add importantly to programming and give extra value to advertising.

In my judgment, however, authorization by the FCC to operate a completely-compatible, all-electronic, high-definition system on a commercial basis in essential, before the potentialities of color TV can be fully translated into a satisfactory service to the public.

Recent field tests by the RCA have proven that such a system exists and that it works satisfactorily. Further field tests will be resumed on Sept. 10, 1951, and will, I am certain, confirm these facts.

Without re-hashing the past, let us consider the present and the future. By the end of this year there will be at least 15,000,000 black-and-white TV sets in the homes of America. If a compatible system were authorized by the FCC, the owners of all these sets could receive color programs, in black-and-white, without having to spend one cent on changing their present sets because no change whatever is required. This is the true meaning of compatibility. I believe the public understands the importance of compatibility and how it safeguards its investment and serves its interest.

Neither pride nor prejudice, nor politics, nor the private interests of any member of the industry will make the final decision on this vital question. If given the opportunity to do so, the public can and will make that decision. I strongly favor giving the public such an opportunity.

With the many millions of black-and-white sets now in the homes of America, compatibility is no longer a question. It is an answer.

Accent on Compatibility

During the public hearings which the Federal Communications Commission began almost two years ago, I testified to my belief that only a compatible system of color TV could fully safeguard the interests of the public. This belief I hold as strongly today as I did then.

Moreover, the improvements made during the past two years in the all-electronic, fully-compatible system are of such magnitude that recent field-tests have justified the confidence in its advantages and proved its practicability. I believe that the scientists, engineers and commercial men of almost the entire industry are in accord with this view.

The major interest of the highly competitive radio and television industry is to provide, at the lowest possible costs, the best equipment, the maximum service, and the greatest benefit to the public. Only in this way can it satisfy the public and continue to progress.

So far, only the incompatible system has been authorized by the FCC to operate on a commercial basis. Since it began to operate commercially, the public has learned, first hand, that the millions of TV sets now in homes are blind to the pictures of that system. Therefore, many people have expressed their disappointment.

Dual Standards

For all these reasons, it seems to me that the present situation calls for consideration by all concerned of the need for recommending to the FCC, that it authorize the use of dual standards which would permit the compatible as well as the incompatible system of Color TV to operate commercially. Only under such conditions can the public have the opportunity to see both systems in actual operation, to reach its own decision, and to make its own choice.

Only those who fear the public's decision would object to submitting their system to such a competitive test. The RCA has no such fears. We are glad to meet any competitive tests and to place our confidence in the final decision of the American public.

Meanwhile, I see no reason to delay buying a good black-and-white television set. Never before has the consumer been offered as much for his dollar as he can get by purchasing the TV sets now on the market. For many years to come, black-and-white television will remain the backbone of TV. Those who are still without a TV set in their home, and live in areas covered by television programs, are missing a useful, interesting and entertaining contact with a new and vital force in present-day life.

Texas Puts Curfew On Election Return B'casts

Austin, Aug. 28.

Broadcasters throughout the state are being faced with another problem these days. A new state law prohibits the broadcasting of election returns until after the polls close at 7 p.m. on election days.

Up to the present time, trends in voting as well as few scattered early returns were broadcast throughout the day by the various outlets. Under the new law, broadcasters won't be able to do this.

They point out the fact that the same type of information appears in the newspapers and they should also be given the opportunity to air the same facts on news broadcasts with actual returns starting when the polls close.

D'ARMAND PREPS SERIES OF 600 VIDPIC BRIEFIES

Hollywood, Aug. 28.

Series of 600 shorts for television, running three-and-one-half minutes apiece, is being prepped by Bert D'Armand. Six-month shooting schedule has been set for the entire program.

Series will encompass dramatic excerpts, music and variety acts. Marketing will be handled by Globe Wide Distributors of New York.

Associated with D'Armand in the project are Herman Webber, production manager; Steve Sekely, director; and Ozzie Caswell, music director.

Your Lucky Strike Hit Parade

presents to all our friends during our 8 week hiatus
a special summer service!

SNOOKY LANSON SAYS:
Look for this listing
every week

Your Lucky 7 Tunes that you would have heard last Saturday

as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

EILEEN WILSON SAYS:
We'll be back September 8th

DOROTHY COLLINS
SAYS:

**Be Happy-
Go Lucky!**

1. TOO YOUNG

2. BECAUSE OF YOU

3. COME ON-A MY HOUSE

4. SHANGHAI

5. THE LOVELIEST NIGHT
OF THE YEAR

6. MY TRULY, TRULY FAIR

7. SWEET VIOLETS

RAYMOND SCOTT SAYS:
Have a Happy
Go Lucky Summer!

Enjoy "Assignment: Man Hunt," friends
This summer on TV—
For chills and thrills a-plenty, it's
The tops in mystery!



See your
Lucky Strike Hit Parade
Summer TV replacement

"ASSIGNMENT:
MAN HUNT"

Saturdays at 10:30 P.M.
NBC Television Network

CIRCLING THE KILOCYCLES

Memphis—Memphis dailies and radio stations are going all-out to hypo the coming pro grid attraction featuring the Chicago Bears and the New York Giants here next Sunday afternoon (2) at Crump Stadium. The pro-exhibition affair is co-sponsored by the Variety Club and the Knights of Columbus.

Syracuse—William T. Lane, co-founder and part owner of WAGE here, was given a sendoff party by his Syracuse friends as he left this week to take over the post of vice president and general manager of a newly-formed Atlanta, Ga., TV outlet. His nephew, H. Douglas Johnson, Jr., succeeded him as general manager of WAGE.

Pittsburgh—Westinghouse Dealers in this area are sponsoring Paul Long and the News over KDKA Tuesdays, Thursdays and Saturdays at 6:05 p.m. Contract runs through Feb. 16, 1952. . . . Several guest shots last season on "Tech Varieties" have won Joan Lubin a deal as a regular on that weekly teevee half-hour when it resumes on WDTV Sept. 14. . . . Jackie Heller, local nitery owner and entertainer, turns up on Steve Allen's networker Thursday (30). . . . KQV will do a play-by-play account of four of Mt. Lebanon High School's home football games this fall. They've been sold to a group of businessmen in that district. Dave Scott and Beckley Smith, Jr., son of the veteran newscasters, will man the mikes.

St. Louis—Robert F. Hyland, Jr., named asst. to the general manager of KMOX, the local outlet. Before coming to St. Louis Hyland was an account exec in Chicago.

Pittsburgh—Miriam Sage, who puts together lines of girls out of her Bradford, Pa., dancing studio, has been signed to do the choreography on the "Tech Varieties" teevee show this season. Program resumes on WDTV Sept. 14 after a summer layoff.

Salt Lake City—Ford Rose has joined the staff of KSL-TV as account executive. From 1944 to 1945 he held the same job at KLO, Ogden.

Frankfort, Germany—Pvt. Bill Wolff, former program director of WNKN, Muskegon, Mich., before being drafted, has been appointed to Armed Forces Network HQ here as announcer-writer. Mrs. Wolff, the former June Hesse who was women's director of KALL and the Intermountain Network, joins her husband overseas in the fall.

Cleveland—WEWS staged an unusual mother-daughter act when Dorothy Fuldeim, newscaster, did her commentary from New York,

after a European trip, while daughter, Louise, did routine news-reporting chores from studio mike here. CBS handled the soundfilm track in New York of the senior Fuldeim's arrival.

Shreveport, La.—Frank H. Ford, owner-manager of KENT here, and wife sailed last week from New Orleans on a two-week Caribbean cruise.

Minneapolis—On the heels of its sale of 31 newscasts per week for a 52-week period to Mid-Continental Petroleum, Minneapolis, WDG, LBS outlet, has acquired veteran newscaster Roger Krupp for its announcing staff and he'll handle the bulk of the 25 daily newscasts, according to Harry Peck, general manager.

Minneapolis—A WTCN disk jockey, Jimmy Delmont, has been honored by the St. Paul Junior Chamber of Commerce with the award of a citation for outstanding contribution to public safety. While spinning records, Delmont continuously took occasion to carry on a safedriving campaign of his own between platters, especially during his "Five O'Clock Club" program which has been beamed at motorists heading home from work each afternoon.

Hit DuMont Plan

Continued from page 25

posed would be pre-empted by the existing station, WSPD-TV.

The Balaban & Katz TV station, WBKB, in Chicago, prefers to move from its channel 4 spot to channel 2, as proposed by FCC, rather than stay on channel 4, under the DuMont plan. DuMont would use channel 4 in both Chicago and Springfield, Ill., but WBKB feels that the 178 miles between the cities is insufficient separation under the FCC standards.

WMAR-TV, which operates on channel 2, said the DuMont proposal to use the channel in Norfolk, Va., 169 miles away, would cause "intolerable interference" to viewers in the Maryland eastern shore and southern Maryland.

WWJ-TV (channel 4) opposed the DuMont plan because it would be required to shift to channel 6, which it said would involve expensive change of equipment. DuMont's plan would assign four VHF channels in Detroit, one more than provided by the FCC, but would not include channel 4.

The WBKB opposition to the DuMont plan was echoed by a TV applicant in Springfield, Ill., the Sangamon Valley Television Corp. The Tri-City Broadcasting Co., applicant for TV in Wheeling, W. Va., opposed the DuMont plan because it would allocate only UHF stations

in Wheeling. The FCC plan would assign both VHF and UHF stations.

The Palmetto Radio Corp., an applicant for TV in Columbia, S.C., objected to the DuMont use of channel 5 in both Columbia and Johnson City, S. C. (177 miles apart) as a violation of the FCC 190-mile rule. Palmetto prefers the FCC plan to allocate VHF channels 7 and 10 to Columbia, instead of 5 and 9 as proposed by DuMont.

Fassett

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the Netherlands differing from the usual tourist tulips and wooden shoes.

Major compositions on the air included the final scene of Beethoven's "Leonora," and the Overture No. 3, with Josef Kripps conducting the Netherlands Radio Philharmonic orch. The opera had been presented at the Municipal Hall in Amsterdam with top Dutch singers. Closing number was the finale of Mahler's "Resurrection" symphony, played by the Concertgebouw Orchestra of Amsterdam batoned by Otto Klemperer.

Series will continue on Sunday (2) with another program on Holland. This will be followed by four broadcasts on Scandinavia, with reports on Denmark, Sweden, Norway and Finland. Among the high-spots of his trek, Fassett says, were a visit with Sibelius, first performances of various works by several Scandinavian composers, a recording of a 17th Century organ work on an instrument built around 1610 (with the old tonal scale), a dramatic performance recorded (in English) in Hamlet's castle at Elsinore, Denmark, and a piece recorded on Grieg's own piano.

At Elsinore, Fassett set up his microphone at one end of the tremendous hall, and going to the other end intoned the line from Shakespeare, "Hamlet, I am thy father's ghost!" Bit will be on the Sept. 9 show.

Kefauver

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preserves without impairment the whole process of Congressional investigation."

The Senator emphasized that the code set up under the resolution "does not force TV upon any committee." If the chairman determines that TV is interfering with the work of the Committee, Kefauver said, "then it is his responsibility and his duty to stop the cameras."

Sen. Kefauver referred to television as "a new method of communication . . . that is here to stay and with which we shall have to deal, just like any other method of communication." But whether TV or any other media is used in covering proceedings, he asserted, it is for the chairman to see to it that none of the devices annoys the witness. "If the chairman decides they do, then it is his responsibility to see that the annoyance is ceased."

Eleven Senators joined with Sen. Kefauver in sponsoring the resolution. They are William Benton (D-Conn.), Frank Carlson (R-Kan.), Irving M. Ives (R-N. Y.), William Langer (R-N. D.), Warren G. Magnuson (D-Wash.), Blair Moody (D-Mich.), John O. Pastore (D-R.I.), Herbert O'Connor (D-Md.), Margaret Smith (R-Me.), Edward J. Thye (R-Minn.), and Alexander Wiley (R-Wis.).

A similar resolution is expected to be introduced in the House.

WBKB

Continued from page 29

ceptance of the Columbia daytime offerings strictly up to the station. Fact that under general manager John Mitchell WBKB leans heavily on local programming as the main source of revenue and has built up a practically solid block of locally-sponsored daytime shows leaves little room for daytime network pickups.

And since WBKB-owners Balaban & Katz are a United Paramount subsid and the station will take its call letters over to Channel 7, replacing WENR-TV when the ABC-TV merger takes place, there's obviously no particular interest on Mitchell's part to showcase CBS offerings at any sacrifice of local coin.

Inside Stuff—Radio

Some CBS commentator, as yet unselected, will have his hands full Sept. 6, when he's called upon to narrate the "Miss America" beauty pageant from Atlantic City. CBS this week became the surprising possessor of exclusive radio rights to the event, when no television network or sponsor would match the asking price for video rights.

This will mark the first time that the pageant has been covered by a radio web in many years. CBS hopes to be able to find a transcription of the last time it happened, to give its commentators some idea of how to describe the pertinent features of the gals via words only. Show, which is to be aired from 11:15 to 11:45 p.m., has not yet been sold.

President Truman and Treasury Sec. John W. Snyder will highlight the kickoff on all the radio networks of the Federal Defense Bond Drive on Labor Day. The program will also include the chiefs of staff and winners of Congressional Medals of Honor during the fighting in Korea. Show is slated for 10:30 to 11 p.m. (EDT) over NBC, Liberty Broadcasting, CBS and Mutual, with ABC getting into the act from 10:50 to 11:15 p.m.

President Truman will speak from San Francisco and will be introduced on the air by Snyder, who will be talking from Grand Rapids, Mich., where he will address a bond drive rally. Campaign continues to Oct. 27.

Top management of radio and television set manufacturers show the largest average increase in salaries of 45 industrial groups surveyed by the National Industrial Conference Board. While the compensation of the three highest-paid toppers in each of 567 companies was hiked an average of from 75% from 1940 to 1949, six AM-TV set manufacturing firms gave their top execs a boost of 276%. NICB added that average sales for these outfits increased 416% during the same 10-year span.

NICB also pointed out that inflation and higher income taxes tended to cut sharply into the execs' take-home pay.

Consolidated Department of Communications Arts at Fordham U., N. Y., will be headed by Rev. Alfred J. Barrett. Courses previously taught in the theatre, radio and journalism divisions will now be directed towards degrees in Communications Arts.

Father Barrett will supervise three university theatres, the student newspaper, TV production courses in association with CBS-TV and of student training for Fordham's own station, WFUV-FM.

Transcriptions of "The People Act," produced jointly by NBC's "Living—1951" unit and the 20th Century Fund, are being offered on free loan basis to educational institutions and radio stations.

Series of 13 shows, on which Ben Grauer was narrator and Elmore McKee was field reporter, has the theme of democracy in action.

Reaffirmation of Radio

Continued from page 29

project is in the formative stage but he hoped a plan will emerge which will provide insurance coverage of station facilities at the community level at a savings in premium costs.

Facilities for the use of visiting broadcasters, Fellows said, will be installed in the immediate future at Washington headquarters, with secretarial service, assistance with hotel and travel problems, and staff conference arrangements provided in a special office. "The welcome mat will be out," Fellows said. "We want to capture as much of your attention as possible when you're in the neighborhood."

In announcing the radio service record, Fellows asked the broadcasters to designate employees to report to NARTB all special programs and services which stations undertake for community betterment.

Fellows told the broadcasters that efforts are now under way at NARTB to negotiate with representatives of organized baseball

looking toward continuation of baseball broadcasts, a source of revenue for about 1,400 radio and TV stations. A meeting has been arranged for next month, he said, to attempt to work out a plan which will satisfy both interests.

Fellows told the broadcasters, he has faith in American radio and the people who run it. "I believe the stability of American radio is an economic entity in our scheme of living," he said. "I believe in its importance as a medium speaking for and on behalf of the people; and I believe in its integrity and in the integrity of those of you who are struggling to make it a greater service to mankind. This alone is a high aspiration, but basic in the reasoning that leads men to get together to accomplish their common objectives."

Birmingham—Mayor Cooper Green presented a silver plaque to WSGN managing director Henry P. Johnson on station's 25th anniversary last week.

Whiz Biz When 560 Hits WFIL-adelphia!

The "hard sell" boys know they have to talk loud to be heard in Philly's hotly competitive market. These wise birds are telling each other that WFIL's voice penetrates all the vast 14-County Philadelphia Retail Trading Area and reaches far beyond.

Two-thirds of the radio-equipped homes seem to have their dials stuck on WFIL, says BMB. WFIL, with 5,000 watts, yanks in more regular tuners than 50,000 watts in most of this \$6 billion market area, BMB reveals.

Trouble is, say the market-wise, too many people think of Philly radio only in terms of the city. They forget that half the sales, half the profits show up in 147 towns outside city limits, but still comfortably within Philly's trade area—WFIL-adelphia.

Engineers, both sales and electronic, agree that WFIL—5,000 watts at 560—is worth 20 times the power at double the frequency in America's third market.

WFIL
560 kc.
The Philadelphia Inquirer Station
An ABC-TV outlet
Serving the entire Philadelphia area
America's Third Market

Your Top TV Sales opportunity

WDEL-TV

Channel 7

Wilmington, Del.

is the Market which has highest income per family in the country

NBC
TV AFFILIATE

Represented by
ROBERT MEEKER ASSOCIATES

WILL ROGERS EXCERPTS MULLED AS ABC SERIES

Cross-the-board program featuring recorded excerpts from the late Will Rogers' broadcasts has been optioned by ABC. Series will consist of five-minute airers re-creating capsules in which Rogers commented on Congress, the high cost of living, taxes, Russia and similar subjects. There's enough material for 26 weeks.

Mitchell Hamblurg, Hollywood indie packager, secured rights to the Rogers' wax from the estate of the philosophical wit, who was killed in a plane crash in 1935. Leonard Reeg, ABC program veepee who set the deal with Hamblurg, points out that Rogers' plithy observations, although more than 16 years old, are "surprisingly pertinent for today, particularly in view of the Washington and international situations."

James Wallington will handle the intros.

Barry 'Briefs'

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on Sept. 23 and it will be heard in America on Oct. 7. It will be the first occasion on which the "Big Show" has been taped.

London and Paris broadcasts will not include the regular commercials. This will be added in New York, and bits of the show will be cut out from the tape to provide the necessary time.

In addition to the normal budget of \$30,000 for the program, the London and Paris jaunts will add \$60,000 to the cost in transportation and accommodation charges, etc.

The BBC is not paying NBC for the rights to the show, but all the artists appearing in the program will be paid at the usual British rate. The American performers had voluntarily agreed to hand over their fees to charities. The entire company also gets paid by NBC at American rates, so the British artists, at any rate, will receive two payments for the one show.

Tallulah Bankhead, who femcees the show, is due here Sept. 6, and Joseph H. McConnell, network prexy, is expected on Sept. 12. The U. S. talent contingent will include Fred Allen and Meredith Willson, and possibly Judy Holliday, if she can be released from Hollywood commitments.

Barry, together with Dee Engelbach, the producer, are currently lining up British talent and already signed are Sir Laurence Olivier and Vivien Leigh. Negotiations are in hand for Noel Coward and Bea Lillie, and it's likely that Wilfred Pickles will also be hired if arrangements can be made to bring him down from Blackpool.

WOW

Continued from page 25

location at the ultra-modern Buioni plant in San Saporio, Tuscany. Footage will be edited for use as promotional-educational film in the U. S., and clips will be used as a basis for one-minute TV film spots. Plans are to use American film talent footloose in Rome between pix, as well as English-speaking narrators, emcees, etc.

George Cueto, director of WOW's Rome operation, will handle the TV details on the European end, with Arnold Hartley, program manager of the station, coordinating in New York.



Courtesy of M-G-M
New appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal-International)
Management: WILLIAM MORRIS AGENCY

SEE CHARLIE CURRAN

Starboard Studios, Inc.
127 E. 69th St. N. Y. 21
Lte. 6-9541

Agencies

Continued from page 25

becoming too heavy. For every one man required in the productional accoutrements attending a radio show, four or more are necessary in video. The major agencies today are fully equipped with Hollywood production rooms—a direct offshoot of TV. And it's all at agency expense.

So far-flung and involved are agency activities today that it's estimated the 1951-52 season will witness an increased number of mergers, for too many medium-sized and small-sized agencies are finding the tab too high in equipping themselves with proper facilities and manpower, whereas the combined facilities of two agencies can turn the trick and keep their collective clients happy.

Too, there are increasing reports of mounting conflict between agencies and clients in relation to the video plunge. So enamored has the sponsor become of the TV medium that he wants in regardless of the average \$1,000,000 a year time-and-talent tab for a half-hour network show. The agency in many cases, influenced partially by its own desires to shave house costs and partially by figures demonstrating radio's continued potency, has cast a negative vote on embracing television. In more than one instance the TV-happy client has told the agency to go peddle its AM philosophy elsewhere and has deserted the house for fresher agency pastures.

Thus the shifting tide today finds many a top agency exec running around in circles.

ABC's Biz

Continued from page 27

den falls on ABC to demonstrate to these well-heeled clients that the network can deliver in terms of audience and sales impact.

While the new billings binge is strictly an "ABC Baby" divorced from any identity with United Paramount Theatres, which is awaiting an FCC okay for consummation of its merger with the network, it's generally recognized that the interest generated among sponsors in ABC's future potential was a strong factor in winning the new recognition.

It's considered significant, from the viewpoint of emphasizing that radio is "still around to stay," that many ABC spenders are shelling out coin in both media, e.g., Sterling, Ralston - Purina, American Bakeries, General Mills, Goodyear Tire, Kellogg, P. Lorillard, Philco, Procter & Gamble, Seeman Bros. and Bristol-Myers.

Radio end of the new and renewed ABC biz represents a gross more than twice as big as the \$6,257,000 gross for ABC-TV on accounts starting in the Aug. 25-Oct. 14 period. AM figure is \$16,388,500.

The new ABC-AM accounts are: Sterling Drug, "Mystery Theatre," Wednesday, 8 p.m.; General Foods, "When a Girl Marries," 11:15 a.m. strip and the 9 a.m. quarter-hour of "Breakfast Club"; Prudential, "Jack Berch," three-times-weekly, 11:30 a.m.; Kellogg, "Mark Trail," three-times-weekly, 8:30 p.m., and "Victor Borge," thrice-weekly, 5:55 p.m.; Sylvania Electric, "Sammy Kaye," Sunday, 5 p.m.; U. S. Air Force, "Game of the Week," Saturday afternoon; Ralston Purina, "Space Patrol," Saturday, 10:30 a.m.; Hazel Bishop, Hollywood gossip, 8:55 a.m. strip; and Philip Morris, "Break the Bank," twice weekly, and soap, 3:45 p.m. strip.

New ABC-TV accounts include Celanese Corp., "Celanese Theatre," Wednesday, 10-11 p.m.; Cory Corp., two 15-minute participations in the Langford-Ameche show; Cliquot Club and DuPont, quarter-hour aplece in Langford-Ameche; Sterling Drug, "Mystery Theatre," Friday, 8 p.m.; International Shoe, "Foodini the Great," Saturday, 11 a.m.; Mogen David Wine, "Charlie Wild," Tuesday, 8 p.m.; C. H. Masland, "At Home Show," Thursday, 10:30 p.m.; Brown Shoe, "Say It With Acting," Friday, 7:30 p.m.; Gruen, "Guild Theatre," Thursday, 9:30 p.m.; Bona-Fide Mills, "Versatile Varieties," Friday, 9:30 p.m.; Hollywood Candy, "Junior Circus," Saturday, 10:30 a.m.; Jene Sales, program to be picked, Thursday, 10 p.m.; and Bristol-Myers, part of "Foodini," and "Mr. D. A.," Mondays, 8 p.m., alternate weeks.

SYLVIE ST. CLAIR'S TV AND N.Y. NITERY BIDS

Sylvie St. Clair, Franco-American comedienne who was a pioneer DuMont star two year ago, is slated for a flock of TV shots upon her return from two years in Paris, London, Swiss and Italian niteries; theatres and revues. She sails on the S. S. DeGrasse Sept. 11 from London, following the close of her "Cafe Continental" revue in Blackpool, the British seaside resort not far from London.

Ed Sullivan and Milton Berle's shows will probably be her teeoff dates in the U. S. She has a bid to reopen Monte Proser's La Vie En Rose, East 54th St. (N. Y.) nitery about the same time.

300,000 St. L. Sets

St. Louis, Aug. 28.

More than 300,000 TV sets have been installed in the St. Louis area, served by KSD-TV, the only TV station in St. Louis and which has a monopoly due to FCC's tardiness in acting on applications for channels by several other local stations.

The 300,000 mark was passed on Aug. 5 and the number doubles those that were in use on Aug. 1, 1950. It is estimated the potential listening audience of the St. Louis region is between 900,000 and 1,000,000 persons.

Guestar Sameness, Fee Hikes Pose New Problems for 1951-52 Season

With the approach of the new season, the TV guestar situation is already projecting itself as an acute problem. The video impresarios find themselves practically stalemated on two counts: 1) the realization that the '51-'52 season will find the same names going round and round, with no new faces or personalities to make the season any different from the last semester, and; 2) the mounting fees for guest talent which, on the basis of current negotiations, will reach new highs in the upcoming season.

So keen is the competition among the producers of the major video musicals and extravaganzas for the available guest talent that they're finding it increasingly tough to hold the line on one-shot fees. Acts that collected \$1,000 per shot last season are now asking \$2,000. It's that way up and down the scale, with the asking price in most cases almost doubling that of last year.

Major problem, too, is in spacing the list of availabilities so that the same personality isn't showcased on two programs over a weekend. With the ever-increasing number of variety and musical stanzas, producers maintain that unless some fresh names are pro-

jected into the TV picture it leaves them with no alternative but to grab whatever availabilities there are, regardless of their multiple appearances.

Jap Treaty

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to the microwave line for transmission by the webs throughout the country. Mr. Truman's speech is scheduled for 10 to 11 p.m. (EDT) Sept. 4, with subsequent sessions scheduled for 1 p.m. and 6 p.m. Sept. 5 through 8. Formal signing of the treaty is expected either for the 8th, or it may be postponed until the following Monday (10). Nets are looking forward to the opening plenary session on the 5th, since that's the day the Russians sit in for the first time.

American Telephone & Telegraph is opening the microwave line on a specially-arranged setup prior to the originally-scheduled Sept. 30 preem, and has allotted three-and-a-half hours for the pick-up. CBS, for one, has also ordered additional audio lines, to carry a commentary by various staff news analysts and commentators.

MORE
FOR YOUR
MONEY

That's what you want, isn't it? In advertising that means more sales impressions per dollar spent.

No other medium can approach radio in reaching a lot of people at low cost. In a market that is nearly 1/10th of America, one station—WLW—reaches more people more frequently and at lower cost than any other medium available.

If you're really serious about wanting more for your advertising dollar, if you're concerned about the cost of reaching people, you should see the new presentation, "What Price People?" We'll be glad to show you this factual story about—

WLW

THE NATION'S MOST MERCHANDISE-ABLE STATION

'Cavalcade of Stars' Client Payoff Vs. Gillette 'Cavalcade of Sports'

(Another in the series comparing qualitative rating aspects of two television programs broadcast directly opposite each other and thus competing directly for audience. Data is compiled by Videodex, indie rating service. This week's article compares DuMont's "Cavalcade of Stars" with Gillette "Cavalcade of Sports" on NBC-TV.)

Although DuMont's "Cavalcade of Stars" and NBC-TV's "Cavalcade of Sports" fightcasts are beamed opposite each other in the Friday 10 p. m. hour, both do relatively well for their bankrollers. The reason is that the shows are aimed for different segments of the audience. Gillette's boxing is slanted chiefly for the male razor-user and "Cavalcade," backed by Drug Store TV Productions and plugging four items like shampoos and deodorants, is aiming mostly for femme purchasers.

Ratingwise, Gillette outpuls the DuMont stanza with a 25.2 against 19.5. Number of homes reached is 2,406,000 for Gillette vs. 1,549,000 for the DuMont ailer. Average number of viewers per set is almost identical, Gillette's 2.7 just trailing "Cavalcade's" 2.8. Number of viewers reached by the Drug Store show is 4,337,000, while NBC-TV garners 6,946,200.

Using VARIETY's estimate of the programs' talent and production costs—\$11,500 weekly for "Cavalcade of Stars" and \$10,000 for Gillette—yields "Cavalcade" a cost-per-thousand-homes of \$7.67 against Gillette's \$4.17. Cost-per-thousand-viewers figures are \$2.67 for the DuMont series vs. \$1.54 for the NBC-TV show.

The DuMont program, however, shows up somewhat better when composition of audience data is analyzed. Women are 46% of the "Cavalcade" audience, with 36% men, 7% teenagers and 11% under 12 years old. Fisticuffs draw 52% men, 40% women, 4% teenagers and 4% children.

Women, prime target of the DuMont show, cost the DuMont bankroller \$5.75 per 1000, while men cost \$7.67. Cost per 1000 for Gillette is \$3.85 for women and \$2.94 for men. Since both programs are aired late and have relatively few young viewers, cost per 1000 in this category is high. DuMont is cheaper, getting 1000 teenagers for \$37.10 and kids un-

der 12 for \$25, while the NBC-TV costs is \$41.67 both for teenagers and moppets.

"Cavalcade" attracts a somewhat better-heeled viewer. It has 51.6% of its homes in the \$4000-\$7000 bracket, compared with 41.6% for Gillette. Its viewers have more education (32.8% of the heads of household went to college, vs. 24.1% for Gillette), more household heads in professional and semi-professional jobs (15.2% vs. 10.8% for Gillette) and more viewers who own their own homes (64.8% vs. 62.9%). "Cavalcade's" heads of household are older (45.5% in the 35-44-old bracket, vs. 35.0% for Gillette) and more married viewers (96.7% vs. 94.1%).

Gillette gets a slightly better audience response to its show, with 65% deeming it excellent, 31% good and 3% fair. "Cavalcade" is rated excellent by 52%, good by 42% and fair by 5%. Opinions of commercials also give Gillette a slight edge. Gillette plugs are called interesting by 38%, while 52% are neutral and 6% are irritated. For Drug Stores, figures are interesting, 38%; neutral, 49% and irritating, 9%.

Chi Directors

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up at WENR-TV which includes directorial assistants. Their minimum classification is \$250, \$275 and \$300 for the same lengths of service.

For those directors and floor men already earning more than the new scale, the contract gives them a 10% pay hike.

With WBKB already in and WNBQ and WENR-TV on the verge of initialing the RTDG pact, only WGN-TV remains out of the fold.

Fishburn and attorney Sanford (Bud) Wolff are handling for RTDG.

RTDG's Coast Pacts

Hollywood, Aug. 28.

More than six months of negotiation came to a successful conclusion when CBS-TV, local CBS outlet KTSN and the Radio and Television Directors Guild reached an agreement on new contracts. Actual papers will be drawn up this week, embodying the points agreed upon in the talks.

New pact, retroactive to February, in equivalent to New York scale, with a minimum basic salary of \$145 week for directors and provisions for commercial and regional fees. KTSN deal, retroactive to June, carries a top minimum of \$130, in line with the formula developed at KNBH.

Talks had been complicated by the changing local scene, including the CBS takeover of KTSN.

Gardner's Million \$

Continued from page 2

making is a new industry and tax exempt, radio taping isn't.

"This is living," exulted Gardner to a group of pals on the island as he donned his yachting cap and set sail for Europe. He taped five shows in advance and had nothing on his hands but time and a million dollars.

Gardner may not be the greatest comic in the business but try and name a greater opportunist. Anyone could have done what he did but he thought of it first and that's how they pay off on these kind of expeditions.

The boys who write "Duffy's Tavern" may make him out a dope, but that he ain't. No one ever called a millionaire a dope.

World Series

Continued from page 29

this year in gaining an exclusive on the National Collegiate Athletic Assn. football games, which are to be the only college games TV'd during the 1951 season. In addition, the web wrapped up exclusive rights for three years to the Rose Bowl football classic, starting with the New Year's Day, 1952, game. It would thus have a legitimate right to boast about being the top video sports network, if it could snag the World Series exclusively.

DuMont gave evidence that it, too, wants in on the top sports events when it succeeded in wresting the recent Joe Walcott-Ezzard Charles heavyweight title bout away from both its competitors and from theatre TV. In addition, it has lined up a noteworthy schedule of pro football games for telecasting this season and has anticipated the football season with its coverage two weeks ago of the Cleveland Browns-College All-Stars charity game from Chicago.

ABC was also in the picture via its pact with the U. of Pennsylvania for the Penn grid games this season. When Penn agreed to go along with the NCAA moratorium plan, however, ABC reverted to its current schedule of softball, harness racing and the Roller Derby. It's believed, though, that ABC also will be in there pitching for the World Series.

'Symphony Sid'

Continued from page 26

ciates, who is auditioning some name personalities to take over the gab-disk jockey stint. It will use celeb interviews, platters and participating commercials. Program may start Sept. 10, airing from 12 midnight to 4 a.m. if deal jells.

In a further revamp of its late night schedule, WJZ is dropping Igor Cassini (who pens the N. Y. Journal-American's "Cholly Knickerbocker" column), who currently broadcasts from 11 p. m. to midnight cross-the-board. A 10-minute news stanza will be inserted at 11 p. m., starting Oct. 1, followed by a 50-minute platter show, with a deejay still to be selected. New series is being set by Oberfelder with (Harry) Solow Productions.

WOR recently added Kal Ross as its all-night confereer, and WMCA continues with Barry Gray. WMGM, which recently cut back to a 1 a. m. signoff when Hutton's bowed out of its Jack Eigen stanza, hasn't yet returned to the post-midnight sweepstakes. WPAT, Paterson, N. J., launches a show with Sam Gysen from Howie's, N. Y. eatery on Sept. 7 at 11:30 p.m.

Duquesne Bows Off Gustine, Handley Show

Pittsburgh, Aug. 28.

Weekly 15-minute sports show of Frank Gustine and Lee (Jeep) Handley, ex-big leaguers former Pittsburgh Pirate infielders, has been dropped by Duquesne Brewing Co. just short of its first 26-week stretch. Program was a Monday evening feature on KDKA and local sudbery has replaced it with hillbilly outfit of Slim Bryant and his Wildcats.

Bryant has another KDKA spot Thursday evenings for the same bankroller and likewise does a once-monthly Tver for Duquesne people on WDTV during the regular season. That's currently off for the summer but returns in the fall again.

Educ'l Broadcasters Name Miles Director

James Miles, manager of WBAA, station of Purdue U. at Lafayette, Ind., has been appointed to the new post of director of the National Assn. of Educational Broadcasters network by Seymour Siegel, NAEB prexy.

Miles fills a post for which NAEB had been screening candidates for two months. He'll coordinate work of the educational web, travel across the country to effect closer cooperation between the outlets and inaugurate audience studies. His salary comes out of the \$245,000 grant to the NAEB given by the Kellogg Foundation this spring.

Richard Rider continues as manager of tape distribution for the web, under Miles. Network headquarters for NAEB were recently set up at the U. of Illinois, in Urbana.

RCA 'Super Set'

Continued from page 29

RCA distributors are already showing the models to dealers this week. Manufacturer, incidentally, is also adding two new units to its present line, but these will not have the "Super Set" features. They are a 16-inch table model, listing at \$225, and a 17-inch console, designed to retail at \$329.95.

In announcing the price reductions on current models under a "market stimulation plan," RCA veepee J. B. Elliott noted that the U. S. sales potential is higher than ever before. "The purpose of our market stimulation plan," he said, "is to start the TV ball rolling." Price reductions apply to nine models and range from \$30 on a 17-inch table model to \$115 on a 19-inch console. RCA's Fairfield, the 17-inch unit which has chalked up more sales than any other in its line, will be reduced from \$389.50 to \$299.95.

GE's price reductions cover 13 models and range up to \$100. In announcing the new retail prices, W. H. Sahloff, general manager of GE's receiver department, said: "Our announcement states that the new prices are in effect for a limited time only and are subject to revision upwards on 24 hours' notice to our distributors. The plain fact remains that total industry TV production for the balance of the year will be drastically curtailed as a result of material shortages and controls and there is every indication that costs are increasing in every area of production. He predicted that GE will experience an actual shortage of receivers before the end of the year.

U. of Kentucky Grid Client

Louisville, Aug. 28.

Ford Dealers of the Louisville, Ky., area will sponsor a series of 11 shows featuring films of the U. of Kentucky 1951 football games on WHAS-TV, Neil Cline, station's sales director announced.

The films will be aired on Sunday following the game with Coach Paul Bryant of the U. of Kentucky and WHAS-TV sportscaster Phil Sutterfield handling the commentary.

TV PLUGS PIC HOUSES ON WJZ'S 'WHAT'S PLAYING'

"What's Playing," a "trailer program" of upcoming and current film releases booked into metropolitan New York theatres, prems on WJZ-TV, N. Y., Monday (3). Show will be aired three times weekly at 6:45 p.m.

Emanuel Demby, who'll produce, is setting tieups with Skouras and Loew's houses, plus other exhibits, whereby the ailer will plug the theatres and vice versa. Maggi McNeill will fence the show, which will use one-to-three-minute clips from the current and to-be-released pix. Charles Adams will direct.

Radio Reviews

Continued from page 34

did during the vaude days of hte team of Wilson & Hall. Introing the Ames Bros. platter of the oldie, "Wang Wang Blues" he declared "30 years ago, I introduced this song, but in spite of me, it was a success." At one point he featured a "then and now" recording of a song comparing a Jolson circa 1926 disk with one recorded shortly before his death. He volunteered the information that at one time he was a plant for Jolson, explaining to the listeners the usage of the word.

Hall weaves personal reminiscences of his lengthy showbiz career into the stanza without fanfare, with his personality projecting neatly via the airwaves. Scripting by Bill Shea sets the tempo of the show with result it's breezy and easy listening. **Elie.**

LBS Mulls Shift

Houston, Aug. 28.

Headquarters of the Liberty Broadcasting System, now in Dallas, may be moved here in the very near future.

The move was discussed between Gordon McClendon, head of the web which has grown to a total of 431 outlets in the U. S., Hawaii, Alaska and Japan, and his new partner, local oilman H. R. Cullen. Cullen recently purchased a 50% interest in LBS.

KPDN 75G SALE OKAYED

Pampa, Tex., Aug. 28.

The FCC has granted the sale of KPDN to Freedom Newspapers, Inc., for \$75,000.

Principals in the new company include R. C. Holles, prez; C. H. Holles, veepee; Mabel M. Holles, Jane Hardie, Barbara C. Holles and Robert Hardie.



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DATE JUMPING RILES DISKERS

Gal Vocalists Dropping Orchs For Solo Stints on Disks, TV

With the new crop of femme vocalists continually dropping band work in preference to solo stints on disks and TV, orch leaders are being forced to keep "girl wanted" signs posted regularly. Heretofore thrushes used band vocalizing as a training ground for their solo ambitions but, according to bandmen, the gals today are stepping out alone after only a few months of band experience.

Paucity of thrushes willing to string along with bands has decided a number of orch men to use male vocalists only and preferably their sidemen. Agency men are looking upon the trend with distress since most of their money making thrushes used band vocalizing to launch their careers. They point to such artists as Rosemary Clooney, Doris Day, Helen Forrest, Peggy Lee, Helen O'Connell and Jo Stafford as gals who worked with bands before striking it rich on their own.

One bandman said that the major and indie diskeries, currently on a rampage to pact as many new artists as possible, are nabbing the gals before they've developed a style or individuality that'll click. He also added that a lot of orchs are losing femmes to TV because they can't buck the higher wage scale and the more comfortable working conditions the new medium affords. Gal singers, another bandman said, don't want to bother anymore with one night stands and tours through the grassroots areas.

Only a few gals have hit the big-time on disks or TV without that necessary band training, they add. Occasionally a singer like Patti Page will come up with a click disk and all the other young songbirds think they can do it too and drop out of their band assignments.

CHAPPELL DROPS 3 PLUGGERS FROM STAFF

Reflecting the general failure of show tunes to break through for hits during the past year, Chappell Music subsided retrenched further last week, cutting their professional staffs by three contactmen. They were Alan Best, of Williamson Music; Mel Richman, of Harms; and Lou Comito, of Crawford.

According to a company exec, the dismissals are only temporary measures and he expects they'll resume their posts within a month. Ivy Music, another Chappell subsidiary, closed its Coast office last month and also cut its New York staff. Chappell and its subsidiaries are currently operating with 12 contactmen in New York, three in Chicago, two in the midwest and two on the Coast.

On the pubbery's schedule for the fall are tunes from the forthcoming legit musicals "Paint Your Wagon," "Top Banana," "Having Wonderful Time" and "My L. A."

Nat Cole to Drop His Trio's Billing

Chicago, Aug. 28. Carlos Gastel, personal manager for Nat Cole, cleared the singer's billing problem once and for all last week, announcing that Cole will be billed as a single at all forthcoming engagements.

Previously, the Cole group was tagged King Cole Trio. Gastel states Cole will be backed on disks and p.a.'s with the same instrumental setup.

Mitch Miller to Coast

Mitch Miller, Columbia Records artists and repertory chief, planned to the Coast last weekend for a couple of weeks of diskings sessions in Hollywood and confabs with Paul Weston, company's Coast recording head.

He returns Sept. 10.

Lou Levy's Hoot-Mon Kick; Snags New Kiltie Tunes

London, Aug. 28. Lou Levy, Leeds Music topper who has been accompanying the Andrews Sisters on their tour of Great Britain, picked up a number of Scottish tunes for U. S. publication. One of the tunes, "The Gathering of the Clans," by Cliff Hanley and Ian Gourley, has already been set for a Decca etching by the Andrews Sisters. Hanley, who penned the words, is a columnist for the Glasgow Record, writing under the pseudonym "Andrew Bonner."

Trio will wax the song today (Tues.), for Decca release in the U. S., with the Glasgow Police Bagpipe Band backing. They'll also transcribe the song with the Glasgow pipers for their special 45-minute program which they're preparing for BBC. Transcription, which will be a comedy farewell to England, will be aired Sept. 10. Vic Schoen's orch will accomp the rest of the program.

Folk Song Cycle Adds Oats to N.Y. Hayseed Terpers

Extent to which cornball trend in disks has affected urban dancing habits is reflected this summer in the record turnout racked up by the cuff square dance dates in New York. Winding up a 35-date season Friday (31), it's estimated that the hayseed terps will have drawn more than 500,000 dancers this summer.

Sponsored by the Park Department and Pepsi-Cola, the square dances played four nights a week since July 2 in parks in Manhattan, Brooklyn and Queens. This year's turnout marks an increase over 1950 of almost 200,000. A spokesman for the sponsors credited the current cornball cycle in the pop field to the record crowds who are demanding more and more folk tunes.

The square dance music was supplied this year by Frank Pinero's six-piece band with Cliff Martin handling the vocals. Ed Durlacher did the square dance calling.

COL'S MURPHY SHIFTING TO CBS MAG PRESS SPOT

Walter Murphy, Columbia Records publicity chief, is moving over into the Columbia Broadcasting System's radio division Sept. 10, as manager of the magazine division of the network's press department. Murphy had originally come to the Columbia diskery from the parent broadcast company in 1948, when he was a publicity staffer there. He joined the diskery simultaneously with Col's introduction of long-play platters.

Murphy's switch was made at the request of George Crandall, CBS radio press chief, who requested the transfer from Jim Conkling, the diskery prez. Latter has made no appointment to the publicity post as yet.

Lorraine Cugat Sued

Los Angeles, Aug. 28. Lorraine Alien Cugat, femme oandleader, was sued for \$4,318.65 in L. A. Superior Court by Carlos Molina, agent, for alleged loans and commissions.

Molina declares his former agency partner, Igor Dega, assigned the claims to him for collection. He also says Mrs. Cugat neglected to pay commissions on television contracts he negotiated.

VICTOR EXECS TO NIX DEADLINES

The release-date jumping situation in the music business boiled up again this week, with RCA Victor execs handing down an ultimatum that the diskery would no longer respect deadlines imposed on tunes by some publishers. Move followed alleged jumping by Decca and Mercury on numbers which Victor had in the can awaiting a planned future release.

Victor's threat to ignore release dates follow a similar move by Columbia Records. Back in the spring, Col prexy Jim Conkling instructed his artists and repertory staff not to observe any deadline from any publishers, except in the case of some show and film score tunes. Like Victor execs currently, Conkling was miffed by Decca's jumping on "Mr. and Mississippi."

Latest instance involves two tunes. One, "And So To Sleep," was put out before the Sept. 15 deadline by Decca, with Victor having an April Stevens disk ready for some time. Other tune, "The Old Soft Shoe," a Shapiro-Bernstein number, was jumped by Mercury with Kitty Kallen, Victor having done it with Dinah Shore and Tony Martin. S-B execs stated they had taken steps to block the performance of their tunes on the airlines, but Victor is burning at Mercury's beating it to the retail counters. There's a possibility that Victor may hold back both platters from the market.

Schedule Snafued

Victor execs stated that release-date jumping would throw their whole schedule out of kilter if they attempted to keep up with the jumpers. Under their present operation, Victor is holding its releases to an average of four a week, with tunes by each artist being spaced about every eight or nine weeks where possible. Long spacing is designed to milk the best sales results from each disk. In Miss Stevens' case, Victor had a couple of weeks on "And So To Sleep."

Equally important, Victor execs said that release jumping tends to work havoc with manufacturing schedules. Under the present setup, the factory is working evenly on the four releases each week. Pressure of the jumpers, however, could force the factory to be overloaded for one week with rush sides, and be starved for work the following week.

Victor execs said that they would not respect release dates by publishers who have shown no interest in policing their own deadlines. In the cases of pubs who did properly police their disk coverage, Victor will continue to play along with them.

Columbia, meantime, is understood to be burning at Santly-Joy because Victor's cut of "Belle, Belle, My Liberty Belle," with Merv Griffin, hit the airlines slightly ahead of schedule. Guy Mitchell, who is managed by Eddie Joy of the S-J firm, had cut it earlier for Columbia, with the latter diskery thinking it had a clear beat on the tune.

Morrow as Krupa Sub In First New Setup Date

Embarking on his first tour since forming his RCA Victor recording band, Buddy Morrow went into the Steel Pier, Atlantic City, last weekend, a week ahead of schedule, to replace the Gene Krupa orch. Substitution became necessary after Krupa was removed to the hospital for an appendicitis operation.

After a week's stand at the Pier, Morrow will swing around the east on a series of one-nights this fall. He is scheduled to bring his orch to the Palladium Ballroom, Hollywood, next March 18 for a month's engagement.

Top Disk Vocalists Veer to Pub Ties, Following Old Name Band Pattern

RCA Preps Toscy 'La Mer,' Most Costly in Catalog

RCA Victor is prepping a December release of the most costly recording in its longhair catalog. Selection is Debussy's "La Mer," with Arturo Toscanini batoning the NBC Symphony Orchestra. Platter is the end result of several tries by Toscanini to come up with a satisfactory version. The maestro had rejected four previous takes, which, with some 80 musicians involved each, ran into a big payroll for Victor.

Program notes for the album have been written by Rachel Carson, author of the current non-fiction bestseller, "The Sea Around Us." Miss Carson is also editor of the Government publication, "U. S. Fish and Wildlife Service."

Printers Prep New Price Push For Publishers

With publishing firms readying their fall drives on pop tunes and indications pointing to a general upbeat in sheet music sales around the country, a boost in the cost of printing is expected within a few weeks. The National Association of Music Printers & Allied Trades, which has been hit by advancing costs in paper, freight and labor, has postponed assessing the publishers until they could see a bullish sheet music market.

At a meeting last week, the NAMPAA appointed a committee to investigate publishing firm conditions so that an equitable hike can be established. Printers committee is skedded to report their findings at their next meeting Sept. 13. A spokesman for the printers said a boost in publisher's printing costs is inevitable because paper has recently gone up from 55c to 75c per hundredweight and freight rates have gone up from 6% to 9% on various railroads around the country. The printers last changed their rates Jan. 1, 1951.

Each printer will arrange hike according to his own needs. Industry has no fixed price on printing costs and it's expected that they'll attempt to minimize the publishers' assessment wherever possible.

CLEFFERS SUE BMI ON SANDBURG BOOK

Broadcast Music, Inc., was named defendant in an infringement suit brought in N. Y. Federal Court last week by Eugene and Ruth Willis. They charge a book published by BMI contains a tune which was lifted from a composition of theirs called "We Never Mention Aunt Clara."

The Willises claim they wrote the "Clara" number with Mr. and Mrs. Henry Jensen prior to February, 1946. Subsequent to that time, the complaint asserts, BMI brought out a book entitled "Carl Sandburg's New American Songbook" which included a tune named "Aunt Clara." BMI infringed, the Willises contend, by licensing TV stations to use the "Clara" number to the detriment of the plaintiffs. An injunction, accounting and damages are asked. Moreover, the action also seeks to impound the allegedly infringing copies of the book during pendency of the suit.

Teri Josefovits, pianist-composer, reorganized the Teri Trio last week for an indefinite engagement at the Cafe Roland, N. Y. Trio includes Josefovits, bassist George Nida and guitarist Johnnie Cuccini.

Following a pattern set by name bands in their heyday 10 and 15 years ago, leading disk vocalists are veering towards close tieups with the publishing end of the business. The hookups are taking the form of setting up new firms by an increasing number of top platter performers, with several vocalists being agented directly by publishers.

In recent weeks, Perry Como has set up the Roncom firm, while Patti Page has organized Rael Music in conjunction with her personal manager, Jack Rael. The Weavers, Decca's folk-singing combo which has clicked on several Decca disks, operate through Folkways Music, a firm which they partner with Howie Richmond. Fran Allison recently was hooked up to publishing activity via a new Chicago firm set up by her husband, Archie Levington, who recently exited Leeds Music.

Two vocalists who have cracked through in recent months, Guy Mitchell and Rosemary Clooney, also have publisher links via their management setups. Mitchell is handled by Eddie Joy of Santly-Joy Music, while Miss Clooney works out of the Joe Shribman-Charlie Trotter office, which operates Roger Music in conjunction with Al Gallico. In Mitchell's case, his top hits have had the Santly-Joy imprint, although this has not been the case of Miss Clooney, whose "Come On-A My House" is from Lou Levy's Duchess Music catalog.

Damone, Day, Laine
Vic Damone similarly has a tieup with Shapiro-Bernstein via his manager Marvin Cane, who heads the S-B affiliate, Mood Music. Marty Melcher, Doris Day's manager, is understood to be setting up a publishing firm, while Frankie Laine may follow suit via his managing setup through the Gabbe, Lutz & Heiler office. Frank Sinatra's firm, Barton Music, has been around for some time, as has the Andrews Sisters tieup with their manager, Lou Levy, who operates the trio's firm, Blossom Music, out of the Leeds Music office.

Close liaison of the top vocalists with publishing firms is another facet of their current dominance of the disk bestseller lists. More than a decade ago, the Guy Lombardos, Glenn Millers, Benny Goodman, Freddy Martins, Russ Morgans, et al., set up their own publishing firms when they were calling the hits. The cycle is now being repeated by the vocalists.

As with the bands, the vocalists figure on cashing in on both ends on their disk-selling potential. Although no artists would go out on a limb by recording only his own firm's tunes, his weight at the diskery can be pulled towards placing of tunes, especially on the bottom decks of tunes with his possibilities. In this way, the vocalist can cash in on the disk royalties to the publishing firms.

Such artists as Mitchell, Miss Clooney, Damone and the Weavers have found, moreover, that links to music men have given them a better break on material. In several cases, the knowhow of the music men has opened the inside track on the selection of tunes which the vocalist hasn't the experience to judge.

CONNELLY GRABS SCORE OF STOLZ'S 'RAINBOW'

London, Aug. 28. Reg Connelly, head of Campbell-Connelly Music, has acquired the rights to the score of Prince Litter's new production, "Rainbow Square," which opens at the Stoll Theatre, London, late in September. Robert Stolz, the Viennese composer, wrote the score for the show, which has a Viennese setting.

Connelly is due to make a trip to the U. S. late in October.

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

Weekly chart of the records on disk jockeys' programs, as "most requested" listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of the contours of the country regionally.

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Thinks Calling Every Casual Radio Announcer a DJ Is Another Mistake

Rochester, N. Y.

Much of the fuss and hollering about the deejays may not be as cold as the Kefauver gags, and consequently this letter is not being written so much with an eye to publication as a sincere attempt to pass along my views on the subject so much.

I believe there are many evils existing in the deejay system, but I also believe they apply to the minority and consequently should not be considered an indictment of the entire profession. Let me tell you of a couple of these evils:

In the first place, I believe that the phrase "deejay" is being erroneously applied to too many people. For example, in this city where there are six radio stations, every staff announcer, who in the course of his announcing shift happens to be on the air at the time of a recorded program, calls himself a disk jockey. And to further perpetrate the misnomer, publishers and record companies immediately accept him as such.

Several bad things happen as a result: In the first place, he says things (with purported authority) for which he has no qualifications or background. The public has a way of accepting things they hear on the air and assuming it must be so because they hear it. And yet irresponsible and unqualified people on the air are constantly saying things and making predictions for which they are completely unqualified.

More important is the fact that these "over-night disk jockeys" suddenly find themselves in a momentary position of importance without any of the feelings of responsibility or duty that are felt by an established, recognized deejay. These are the men more often than not who can be easily "persuaded" to play certain tunes regardless of the merit of the tunes themselves. After all, they have everything to gain and nothing to lose.

Those Phoney 'First'

The second evil, it seems to me, is the deejay who falls into a different category: He is a legitimate disk jockey, so far as background and qualifications are concerned, but he is madly obsessed by the idea that he must be first with the tune. To attain this "first" he is willing to make all sorts of pledges and promises to publishers and exploiters in return for an exclusive first. He will ride a tune to death (regardless of the merit of the tune) as long as he has had it first. As a matter of fact it becomes somewhat of a vicious circle because he often feels the necessity for defending the tune in view of the fact that he first introduced it in a locality.

Another of the major evils in the industry is the practice of publishers and record exploiters to send so-called "advance exclusives" to certain jockeys in certain areas. As a guy on a 50,000-watt station with 17½ hours on the air each week with records. I often find myself in this position in spite of the fact that I have told publishers on many occasions that I do not approve of these so-called "exclusives." In a way, this evil is connected with the one immediately outlined, above because of the fact that if a deejay accepts an "exclusive, he feels obliged to plug the record often out of proportion to the merit of the tune. This practice, I insist, is an evil of the publisher and exploiter and not of the deejay.

Payola

As to the payola system: I have been in radio 16 years and have never accepted a single penny from any publisher, record company, artist or publicity agent. Now this does not mean that I don't have a lot of friends in the business. On the contrary, I pride myself on having an enormous number of personal friends, both among the artists and the other fields. I don't think a week goes by without my receiving at least three or four long distance calls from either the artists themselves or the publishers. But the point is that these calls and conversations are to call to my attention records which they believe are good. They know, however, that if I don't think the tune is

good (or if the listening public doesn't think the tune is good) the tunes will not be 'unduly plugged, nor will the titles appear in any of the trade listings. The point I am trying to make is that a disk jockey can exert his influence with the public to the extent of calling new tunes to their attention; if he thinks a tune is particularly good, he can perhaps spin it a few more times than usual (still remaining well within the boundaries of good taste) to give it a thorough chance to catch on. But no self-respecting jockey will continually spin a record which he knows does not warrant that much plugging when his only reason for doing so is a request (for which he is compensated, or not) by a publisher, artist, etc.

Just Too Many Records

I don't think it's necessary at this point to wave the flag for the disk jockey by pointing out the good things they have done. And it's probably equally redundant to point out the fact that many of the evils belong at the doorstep of the publishing industry itself. When the day arrives that they stop turning out so many records that it's practically impossible to preview each and every one—when we revert to the good old days when disk jockeys hungrily awaited the release of good tunes that they could be proud of—I think the situation will clear up by itself. But, unfortunately, as long as we guys are deluged with 50 and 60 new records a week, and so long as the competition remains so terrifically keen to get records played on the air—so long will there be a few unscrupulous money-grabbers who will succumb to the inducement of the "big city slickers."

With tongue in cheek I close with the ironic feeling that I am probably in a new field of endeavor which will start a hullabaloo all over again: In addition to my 17½ hours a week on the air with records I have a half-hour daily television show in which I am billed as a "film jockey." This program uses television (film) versions of songs, and I imagine it won't be long before pressure is put on guys like me from the television angle. Mort Nussbaum, WHAM.

Victor Cutting Its Pop Roster

In line with its aim to cut back its weekly pop releases to a small and manageable quantity for the retail trade, RCA Victor has gradually been paring back its pop artists roster over the past year. In comparison to the 31 artists on the Victor label in 1950, present roster is down to 25 names, with the likelihood that a couple of more names will be sliced in the next few months.

Cutbacks have affected several bands and vocalists, who have failed to deliver saleswise for the diskery. With the reduced roster, Victor feels it will be in a better position to give more attention to the remaining top names, with a better distribution of material also made possible.

Victor, however, is not following any hard-and-fast policy on inking new artists. This week the diskery parted vocalist June Valli to a term pact. Miss Valli, who was a book-keeper in the Bronx at the outset of this year, won the Arthur Godfrey "Talent Scouts" show contest several months ago for her initial break. She is currently subbing for Kay Armen on "Stop The Music," and DuMont has spotted her in a regular TV series.

In the blues and rhythm field, Victor has inked Savannah Churchill and Terry Timmons. In the case of the latter, Victor parted the songstress after buying several indie-produced masters. Miss Churchill formerly recorded under the Manor label.

King Inks Mann Orch

Bernie Mann orch was inked to five-year pact by King Records, Cincinnati diskery. Mann will cut his first sides next week.

New Appeal

Minneapolis, Aug. 28.

Burlesque long has been considered a training school for show business, but in Minneapolis it now contributes to the arts, too. Cedric Adams, Star columnist, points out that two members of the orchestra at the Alvin, local burley house, are throwing in their lots with symphonic music.

Eddie Horak, a violinist, quits the Alvin to join the Minneapolis Symphony, while Max Mattenson, the theatre's leader, departs to join the NBC orch in Chicago. Both have been at the Alvin for several seasons.

Martin Block Has Aussie and Brazil Bids for His 'MBB'

Martin Block's "Make Believe Ballrooms" will probably go international on two fronts and on two continents, according to present bids from 2DB, the commercial network operated out of Melbourne, Australia, and the Brazilian radio network which is dominantly commercial. The Australian Broadcasting Corp., like the BBC in England, is the other state-owned network in Aussie, hence sustaining.

The N.Y. to Rio plane problem of getting platters hot-off-the-wax-works is a bit less acute on the time-table schedule, but the Aussie flight is figured to put the half-hour recorded programs (once weekly) 5-7 days behind New York. Block's prime concern is to keep the "MBB" as current as possible via air.

Dick King (Ex-DJ) Sez Pubs 'Real Frankenstein'

U. S. Army Hospital, Camp Cook, Cal.

I am a former disk jockey (KXLA, Pasadena, Cal.) and former president of Crown Record Corp., Hollywood, right now spinning feet for Uncle Sam. In all the time that I did spin disks I never received a cent in "payoffs" and have never known a D. J. who has. I believe that those who have are far and few. The so-called "Frankenstein of the Music Biz," if you were to take a good look, would be the publishers who let the artists work like mad to cut a good side, record companies to pay for these sides and the disk jockeys to spend hours going through cards and letters picking the tunes that public wants to hear.

While president of Crown Records I sent many records to D. J.'s from coast to coast. I got many a plug because these D. J.'s thought they were fair cuts, and maybe their audiences might like them, not because they were paid off. As long as I was with Crown I received more help from the D. J.'s than from any publisher.

Some seem to forget that, when a new song is put out, a record company has to pay for pressing and cutting of this side, that disk jockeys work hard to program them, and distributing outfits have to stock them. If a publisher doesn't back these people (most of time they don't), they are going to lose more time and money than the publisher. All he has to worry about is a few hundred copies of sheet music, or maybe he'll give the tune back to the composer and say, "I tried my best, sorry!"

Pvt. Dick King.

Cleffer Back on Campus

Boston, Aug. 28.

Lee Morris, Hub's only Phi Beta Kappa cleffer, winds his sabbatical leave, which he spent in Tin Pan Alley, to return to his duties as history teacher at the Patrick J. Campbell Junior High School, next week.

During his leave of absence he wrote and placed "Thirsty For Your Kisses," "Too Many Tears," "Diamonds and Tears" and "Blue Velvet," which he cleffed with vocalist Bernie Wayne.

Top DeeJay Credits Jock Clan With Saving Sinking Music Biz 15 Yrs. Ago

Victor Nixing Advance

Disk Conies to DeeJays

In a move to bring its disk jockey promotion in line with retail sales promotion, RCA Victor is cutting out the distribution of advance copies to the deejays. Formerly, releases were mailed to the jocks about a week in advance of the distributs, with the result that retail outlets have not been in a position to cash in on any demand if a fast hit developed.

Under the new setup, release of pop disks will be made simultaneously to jocks and distributs. It's felt moreover, that this policy will help to maintain order in the release date scramble, since jocks will not be in a position to play any platter until Victor gives the signal.

A Thrush's Best Friend Is the DJ

By MONICA LEWIS

Hollywood.

As you know, I'm in the peculiar position of being both a recording artist and a sort of national substitute or guest disk jockey. I'm also a girl with ideas on the subject—and here are a few of them:

First of all, I honestly don't feel that the disk jockey's form of advertising is one bit different or worse than any other form. We all know the colossal advertising campaigns that the movies, TV and radio networks hurl at the public. In my opinion, the only difference with the jockey's campaign is that his personal taste is quite often evidenced rather than the taste of his sponsor. However, I don't believe a deejay's taste can force the sale of a particular record on the public. He can plug it and he can promote it, but he can't make his listeners like it or buy it.

Now for the payola. When someone does something for me, or says something nice about me, I'm grateful, and I've always been taught to say "thank you." As a singer, therefore, I express my feelings in a letter of thanks, occasional flowers to lady columnists, and am even guilty of sending a Christmas gift to a disk jockey and his wife in Pittsburgh who were very nice to me. This I enjoy. From the platter spinner's side, I have found that most of us are terribly definite in our tastes and that our integrity is all wrapped up in that taste. A Kenton man is a Kenton man and a Lombardo man is a Lombardo man—and never the twain shall meet. If there is a payola between artist and d.j., I have yet to see it. And I hope I never do.

It has been my personal experience that the disk jockey is doing a public relations job for artists which has never before been done on radio. For years, the format of a radio program was to have a singer sing a song just to give the comic a breather. The singer's personality remained an unknown quantity. Now, the d.j. is often the singer's best friend. He introduces a guest artist to his listeners as an individual and gives him a chance to make a definite impression as a personality. As a rule, the deejay is "hep," not a celebrity hound but a real friend to the artist, particularly to a traveling artist. When I was on tour (and I played everything from hog-calling contests, one-nighters and chic bistros), sometimes the only person with whom I could relax and let down my hair was the local platter-spinner.

Oscar Robbins to Head Lion Firm, Big 3 Subsid

Oscar Robbins has been named professional manager of Lion Music, Big Three subsid organized to handle pop tunes. Initial song will be "Wind of the Sea," which was transferred from the Miller catalog. Robbins (no relation to Jack Robbins) has been a plugger on the Feist staff.

A disk jockey of standing, whose rating in the clan is of sufficient stature to respect his request not to be mentioned by name, is another to rise to the defense of the industry. He has sundry arguments in favor of the jocks, and these are reprinted for the records. Without naming the author, this is a more or less verbatim quote:

"Perhaps VARIETY's memory was too short. Instead of too long as some of my colleagues have charged. The latter state that perhaps the music publishers are living in a sort of 'Claudia' dream-world, harking back to the 'good old days' when the publisher was king. I say that the publishers don't recall back enough, say to 1935, when the record and sheet sales were at all-time lows and the DJ helped revive a dying industry.

"Sure there are ills in every industry as there is also in government. A couple of Commies in high places in Washington doesn't mean that ours is a Red state. A couple of crooks in Wall Street doesn't make the bourse 100% crooked. A couple of stinkers in the disk jockey business shouldn't indict an entire industry. There are even a large number of honest politicians!

"It's not fair to the group, as a whole, I argue, to generalize. But even granted that many deejays are guilty, who is the cause of payola? If there were no publishers or record companies to offer bribery there'd be no bribes. If crooked gamblers didn't work on corrupting basketball players there'd be no disgraced college athletes I am sure.

Larceny Pitch

"But it is a fact that the publishers come in to 'romance' us regularly; their top executives woo us; the heads of record companies also woo us and, frankly, try to corrupt us. I'll tell you about one of the Big Four sales managers who came especially to see me on a hush-hush appointment. He philosophized, 'We bring out a certain record, let's say it's called "The Moon Is a Cheesecake," and it's No. 1 sales in Cleveland and No. 1 in Philadelphia. Why do you suppose that's so?' he asked me. 'It means only one thing—unusual pressure was put on that record in those cities.' He heartily agreed, 'Exactly! And that's why I'm here. In certain key cities we have the representative deejay signed up to us as our special exploitation man, be it for Philly or Cleveland, and we'd like to sign you similarly to be our special exploitation man here.' (It's in the New York area).

"I politely told him there are lots of deejays in the metropolitan New York area; I have an idea you'll find plenty willing to assist you. So far as we're concerned, if it's a good record we'd be foolish not to hop on it enthusiastically; if it's a dog I hardly think anything can save it or, at most make it go very far."

This deejay proposes an affirmative functional idea for VARIETY to propagate. Having so vigorously spotlighted the DJ situation ("call it 'Frankenstein' if you still want to"), he urges VARIETY to organize an affirmative Assn. of Disk Jockeys. (Somehow he deprecates a present existing organization as "too loosely built and loaded with childish publicity gimmicks").

He stresses the influence of the DJ as limitless in impact. "Consider that most of us are heard 3-4 hours a day in many thousands of homes. Our personal influence for good, even for power, is limitless. True, our sponsors wouldn't approve plugging a Presidential candidate over another, or indulge in any 'causes,' but I'll bet that an intelligent campaign for the Red Cross flood relief, if done in concert, could have gotten that fund drive over the top in no time, instead of the haphazard manner in which a handful of deejays handled it from their own conscience."

Clark Exits Block Firm To Set Up Own Flackery

Mack Clark, professional manager of Martin Block Music, exited his post there recently to set up his own publicity firm. The publishing firm is currently operating without a professional manager. According to Block, publicity's topper, post won't be filled for some time.

Inside Orchestras—Music

With "Because of You" breaking through for a hit via Tony Bennett's cut for Columbia Records, the tune becomes the second solid click to be published by Broadcast Music, Inc., pubbery direct, since its formation about 10 years ago. Other hit was "Big, Wide Wonderful World" in 1949. In both cases, the numbers have been written several years ago, with Julie Stearns, BMI professional manager, picking the songs out of BMI's earliest catalog entries. "Because of You" also maintains the Hammerstein family's cleffing tradition, having been composed by Arthur Hammerstein, 83-year-old uncle of showtune writer Oscar Hammerstein, 2d, in collaboration with Dudley Wilkinson.

The United Red Feather Campaigns of America has waxed two tunes to promote its 1951 Community Chest-United Defense Fund drive. The songs, "U. S. Red Feather March," penned by Phil Davis, and "Give Your Best To Community Chest," written by Gus Haenschen and Bea Adams, will be used in jukeboxes around the country. "Red Feather March" was waxed by Earl Paul Brass Band & Chorus, while "Community Chest" was etched by Gordon MacTae and the Railroad Hour orch. Richard Steinberg, prexy of the Music Guild of N. J., has arranged with the Community Chest of Newark to place 1,000 records in jukeboxes in Newark and Hudson County.

"Manhattan," the Richard Rodgers-Lorenz Hart tune from the 1925 legit musical, "Garriek Gaieties," is being revived by E. B. Marks Music with a lyric change to update the tune. Permission for the change was granted by the Hart estate. Original Hart lyric, "Our future babies we'll take to 'Abie's Irish Rose'—I hope they'll live to see it close," has been modernized to "And 'South Pacific' is such a terrific show they say—We both may see it close some day."

Tune is getting a flock of disk releases and is being used in RKO's flimusal "Two Tickets To Broadway."

Charles Grean, RCA Victor pop artists and repertory chief, is making a bid to become the top adapter of public domain tunes in recent times. Having clicked in a little over six months with "The Thing" and "Sweet Violets" (latter having been written with Cy Cohen), Grean has now come up with "The Musicians." Tune is based on an old German folksong, "Ich Bin Ein Musikant" ("I Am a Musician"), plus a smattering of three or four other old European melodies. Grean adapted the tune in collaboration with Tom Glazer, children's disk singer.

Handpicked jazz combo that worked a series of 14 airshows for the Marine Corps Recruiting Service, will be heard on some 1,800 stations. Crew, which taped its sessions at Universal Recorders in Hollywood, consisted of Nick Fatool, drums; Matty Matlock, Eddie Miller, Wilbur Schwartz, Charlie Teagarden, trumpets; Ted Desely and Emier Schneider, trombones; Stan Wrightman, piano; Phil Stephens, bass. Bob Crosby fronted and dueted on vocals with such chirps as Jo Stafford, Ginny Simms and Gisele MacKenzie.

It may not be a hit tune throughout the U. S., but in the Cleveland Stadium baseball park, a song called "There's No Place Like First Place" is sparking the Cleveland Indians between innings. The song has been adopted by the team for its theme song, and sheet music is sold at the Stadium. Tune was written by Paddy Labato, of Youngstown, and Vince Ruggerio of Cleveland, and is often heard on Cleveland radio and television shows. Labato is an entertainer who plays the guitar, and bills himself as "Nick Lucas' Protege."

Edward Samuels, 19-year-old son of Milt Samuels, manager of Bregman, Vocco & Conn's Coast office, initial attempt at pro lyric writing is being published by Southern Music. Tune, titled "Calla! Calla!" ("The Bride"), an adaptation of an Israeli folk tune, has already been etched by Vic Damone on the Mercury label for release this week. Young Samuels collaborated on the lyrics with a schoolmate, Leonard Adeison.

Columbia Records' Philadelphia distributor, Stuart Loucheim, is an amateur songsmith whose "Mixed Emotions" is among the more popular Rosemary Clooney waxings. Songstress' manager, Joe Shribman, publishes the tune via his Roger Music firm.

Vet Victor Asst. Treas.

Haines Set to Retire

Eugene F. Haines, asst. treasurer of the RCA Victor division, is retiring from his post at the end of this month.

Now 65, Haines has been with Victor and its predecessor companies, including the Eldridge R. Johnson machine shop and the Victor Talking Machine Co., for the past 50 years.

Orchster Catizone Gets

Pitt Nixon Batonery

Pittsburgh, Aug. 28.

Bill Catizone, longtime dance band and cocktail combo leader here, will become the new conductor of the Nixon Theatre house orch when it reopens next month for the 1951-52 legit season. He is replacing Charles Marsh, who directed the music at the old Nixon for a score of years or more and also for its successor, the New Nixon, last year.

Catizone, a violinist, hasn't done theatre work since he was in Dick Powell's old stage band at the Enright Theatre in the early 30's.

Morgan's Southwest Trek

Dallas, Aug. 28.

Russ Morgan has signed an exclusive contract with the Chic Scoggins agency here to handle his bookings in the southwest, and will arrive here Oct. 15.

He will come here from the Statler Hotel, N. Y., and after he finishes his southwestern tour will go to the Biltmore in Los Angeles.

Best British Sheet Sellers

(Week ending Aug. 18)
London, Aug. 21.

Too Young Sun
My Resistance Is Low Morris
With These Hands Dreyer
Ivory Rag Macmelodies
My Truly Truly Fair Dash
I Apologize Victoria
Jezebel Connelly
Too Late Now World Wide
Be My Love F.D. & H.
On Top of Old Smoky Leeds
Loveliest Night F.D. & H.
Unless F.D. & H.

Second 12

Shot Gun Boogie Connelly
Mockin' Bird Hill Southern
God Bless You Carolin
Our Very Own Wood
Christ'ph'r Col'mb's Connelly
Begger In Love Cinephonic
September Song Sterling
Tulips and Heather Fields
You Are My Destiny Swan
Sweet Violets Morris
Mlle. de Paree Maurice
Little White Duck Southern

New Reich Tune Perks U.S. Diskery Coverage

First tune originating in post-war Germany to cue diskery interest in the U. S. is being rushed into release by several majors. Song, titled "Kleine Hampelman" ("Little Jumping Jack"), was penned by Ralph Maria Siegel and published in Germany by Peter Schaeffer.

Initial interest in the tune was launched by Gene Rayburn and Dee Finch, WNEW, N. Y. indie disk jocks, who plugged a German platter of the tune. Decca's version, etched by Tuti Camarata's orch, will be released next week. Hollis Music, a Howie Richmond subsid. is publishing the song in the U. S.

Selvin Gets Renewed

At Southern Music

Ben Selvin, general manager of Southern Music, had his contract renewed for another year by Ralph Peer, firm's topper. Selvin joined Southern last year after leaving Columbia Records' Coast office.

Peer heads for Europe next week with Selvin postponing his Continental jaunt until October. Selvin will o.o. firm's European outlets for about two months.

King Guion Double Rhythm Orchestras, Inc., chartered to conduct a musical and theatrical business in New York. Capital stock is 1,150 shares. Directors are King Guion, Edna M. Collins and Cornelius B. Chapman, all of N. Y.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Dinah Shore-Betty Button-Tony Martin-Phil Harris: "The Musicians"—How D'Ye Do And Shake Hands" (Victor). This parlay of four top Victorites turns out to be considerably more than another gimmick disk. "Musicians" is an ingeniously produced side that should mop up in the juve market via its clever instrumental imitations by the vocalists. This is one case at least where the gimmick is subordinated to an imaginative adaptation of a classical theme. The reverse is a cute novelty from Walt Disney's "Alice In Wonderland" score done with a Spike Jones background. The special lyric, however, is not for kids and that may be a mistake in view of the "Musicians" slant.

Vic Damone: "Be Mine Tonight"—"It's A Long Way" (Mercury). "Tonight," based on a Latin tune, is in the "I Get Ideas" kick, with Damone working it over with a fine lilt and George Siravo orch furnishing excellent backing. Good potential. Flip is a snappy rhythm ballad on which Siravo's instrumental outshines Damone's mild vocal.

Tony Martin: "Vanity"—"Oh! Beauty"—"You'll Know"—"Over A Bottle of Wine" (Victor). Standout of these four sides is "Oh! Beauty," another William Saroyan-Ross Bagdasarian number which follows on their "Come On-A My House" click. "Beauty" is another exotic item in a colorful groove, both lyrically and musically. Martin handles it more commercially than Bagdasarian's original slice for Coral. Martin's cut of "Vanity" is too late to mean much. "You'll Know" is a pleasing ballad from the RKO pic, "His Kind of Woman." Martin's cut giving it good chances. "Wine" is in the rhythmic Latin genre in which Martin belts hard.

Robert Q. Lewis: "Where's-A You Home?"—"There She Goes" (M-G-M). Parody of current novelty click, "Come On-A My House," "Where's-A" will rate spins only because of the popularity of the original. It's a cute idea, however, with occasional clever lines to give it some comic value. Lewis, disk jockey-comedian, handles the vocal with a warmth and humor that projects. Reverse is another novelty item with a pleasant lilt.

Connie Haines: "Don't Fan The Flame"—"Lemme Go" (Coral). Connie Haines works over "Flame" with the energetic piping that has distinguished most of her previous

sides. It's an okay ballad with a neat melodic flavor. The 6 Hits & A Miss, vocal combo, assist Miss Haines in building sentimental mood. "Lemme Go," a blues item, gets a solid rendition by Miss Haines and the combo.

Lionel Hampton Orch: "Hannah! Hannah!"—Shalom! Shalom! (M-G-M). Lionel Hampton's switch to Israeli folk songs comes across with the same drive as his previous swing sides. "Hannah" displays the orch's expert musicianship and the vocals are handled with spirit by an unbilled chorus. "Shalom" shows off some more good band and vocal chorus work.

Dick Haymes: "And So To Sleep Again"—"Long Ago" (Decca). "Sleep Again" is one of the best ballads to come out of Tin Pan Alley in a long time and Dick Haymes handles the vocal with care and appreciation. It's his best platter since "Little White Lies" and should boost his stock in the male vocalist sweepstakes. Victor Young's orch backs nicely and the 4 Hits & A Miss come in occasionally for a nice vocal assist. Reverse is an okay number that gets a neat Haymes treatment.

Earl Williams: "Beware"—"This Love of Mine" (Columbia). Although on a blues and rhythm label, this new vocalist shows definite promise for the regular pop trade. Williams has a big voice with a striking style displayed on these sides. Both have good pop potential. "Beware" is a solid bolero, reminiscent of "Temptation" and impressive performance material. "Mine" is a fine slow ballad effectively rendered by Williams.

Evelyn Knight: "This Is the Kiss"—"I'm Gonna Be a Long Time Forgetting You" (Decca). One of the quality femme vocalists in the business, Miss Knight has been having bad breaks in coming up with a hit recently. Her material has been okay but hasn't caught on in the current unpredictable state of the business. These two sides are cases in point. Both are highly listenable tunes that Miss Knight handles in topflight style. "Kiss" is in a light Latin tempo while "Forgetting You" is a better-than-average torch ballad.

Jimmy Dorsey Orch: "A Kiss to Build a Dream On"—"Cherry Pink and Apple Blossom White" (Columbia). "Kiss" is a routine side that's particularly disappointing in view of the Oscar Hammerstein, 2d, and Ruby Kaimar credits on the song. It's an oldie featured in the Metro pic, "The Strip." Dorsey's showcasing of this tune in a familiar swing pattern, with Sandy Evans and Pat O'Connor vocallizing, is lackluster. "Cherry Pink" is a pretty number, Evans handling the lyric in nice style.

Platter Pointers

Arranger-conductor Neal Hefti and his vocalist-wife Francis Wayne team effectively on a cute novelty, "Bing Bong Bing" for Coral. . . Kitty Kallen scores on "The Old Soft Shoe," a buck-and-wing nostalgic vaude item, and a special material number, "I Wish I Had a Daddy in the White House" (Mercury). . . Gloria DeLaven and Guy Lombardo's orch join again in a nice workover of "Hold Me-Hold Me-Hold Me" (Decca). . . More cliched harmonizing by the Ink Spots on "I Don't Stand a Ghost of a Chance With You" (Decca). . . Bill Hayes is too schmaltzy on a schmaltz item, "The Love of a Gypsy" (M-G-M). . . Jan Peerce has a natural followup to his "What Is a Boy" click in his "What Is a Girl" slice for Victor, another sentimental recitation. . . Nellie Lutcher has a couple of good sides in "I Want to Be Near You" and "Birth of the Blues" (Capitol). . .

Standout western, folk, blues, rhythm, religious, polka, etc.: Vivian Cooper, "The Lord Blessed Me" (Decca). . . Rex Allen, "Lonely Little Robin" (Mercury). . . Carson Robison, "Sunday Drivers" (M-G-M). . . Jimmie Davis, "Cherokee Boogie" (Decca). . . Red Callender Sextet, "Policlans" (Federal). . . Bob Newman, "Rover, Rover" (King). . . La Anderson, "Dimples or Dimples" (Decca). . . Arthur Smith, "Fence Jumper" (M-G-M). . . Rudy Traylor, "I'm Lucky to Have You" (Victor). . . Roy Rogers, "Punky Punkin'" (Victor). . .

Met tenor Kurt Baum is in Vienna, recording Italian operatic arias for Remington Records, and will sing as guest artist at Rome's outdoor opera season in the Baths of Caracalla Ruins before returning to the U. S. next month for the San Francisco Opera season.

VARIETY

10 Best Sellers on Coin-Machines

Week of Aug. 25

- | | |
|---|----------------------------------|
| 1. COME ON-A MY HOUSE (8) (Duchess) | Rosemary Clooney . . . Columbia |
| 2. BECAUSE OF YOU (4) (Broadway) | Tony Bennett . . . Columbia |
| 3. SWEET VIOLETS (6) (Morris) | Les Baxter . . . Capitol |
| 4. I GET IDEAS (3) (Hill-R) | Dinah Shore . . . Victor |
| 5. TOO YOUNG (19) (Jefferson) | Tony Martin . . . Victor |
| 6. MY TRULY, TRULY FAIR (9) (Santly-J) | Nat "King" Cole . . . Capitol |
| 7. MR. AND MISSISSIPPI (10) (Shapiro-B) | Richard Hayes . . . Mercury |
| 8. JEZEBEL (19) (BMI) | Guy Mitchell-Mitch Miller . Col. |
| 9. BELLE, BELLE, MY LIBERTY BELL (1) (Oxford) | Vic Damone . . . Mercury |
| 10. LOVELIEST NIGHT OF THE YEAR (9) (Robbins) | Patti Page . . . Mercury |
| | Dennis Day . . . Victor |
| | Frankie Laine . . . Columbia |
| | Guy Mitchell-Mitch Miller . Col. |
| | Mario Lanza . . . Victor |

Second Group

- | | |
|--------------------------------------|-----------------------------------|
| SHANGHAI (3) (Advanced) | Doris Day . . . Columbia |
| JOSEPHINE (Feist) | Billy Williams Quartet . . . MGM |
| BECAUSE OF RAIN (Maypole) | Les Paul-Mary Ford . . . Capitol |
| HOW HIGH THE MOON (14) (Chappell) | Nat "King" Cole . . . Capitol |
| I'M WAITING JUST FOR YOU (Jay-Cee) | Les Paul-Mary Ford . . . Capitol |
| THESE THINGS I OFFER YOU (Valando) | Lucky Millinder . . . King |
| MORNINGSIDE OF THE MOUNTAIN (Remick) | Sarah Vaughan . . . Columbia |
| ROSE, ROSE I LOVE YOU (8) (Chappell) | Patti Page . . . Mercury |
| I'M IN LOVE AGAIN (4) (Harms) | Tommy Edwards . . . MGM |
| I APOLOGIZE (6) (Crawford) | Paul Weston . . . Columbia |
| GOOD MORNING MR. ECHO (Forrest) | Frankie Laine . . . Columbia |
| ON TOP OF OLD SMOKY (14) (Folk-W) | April Stevens-Henri Rene . Victor |
| BE MY LOVE (21) (Miller) | Billy Eckstine . . . MGM |
| MOCKIN' BIRD HILL (15) (Southern) | Jane Turzy Trio . . . Decca |
| UNLESS (2) (Bourne) | Weavers . . . Decca |
| | Vaughn Monroe . . . Victor |
| | Mario Lanza . . . Victor |
| | Les Paul-Mary Ford . . . Capitol |
| | Patti Page . . . Mercury |
| | Eddie Fisher . . . Victor |
| | Guy Mitchell-Mitch Miller . Col. |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

a DYNAMITE double BY

EDDIE

FISHER

TURN
BACK
THE HANDS
OF TIME

I CAN'T
GO ON
WITHOUT
YOU



20-4257
47-4257

45 RPM Jukebox Impact Spreads on Global Scale

Impact of the 45 rpm disk speed system on the jukebox industry is spreading on a global scale. Latest country to introduce the 45's is Belgium, where numerous coin machines designed for that speed have been introduced. Several months ago, Mexican jukebox operators were understood readying the importation of 2,000 machines for the same purpose.

Foreign juke ops get the immediate advantage of cheaper diskers with less breakage and more spins

out of the vinylite 45's. No immediate reaction, however, is expected on the foreign retail trade, since there is a problem of distributing and selling new play-back machines.

Three Old Timers Symph Concerts for Trust Fund

The Music Performance Trust Fund and Local 802, AFM, will present a series of three concerts by the Old Timers Symphony Orch on the Mall, Central Park, N. Y., starting Sept. 1. Other concerts are skedded for Sept. 2 and Sept. 8.

Orch will be under the direction of Dr. Frieder Weissman.



by
**SAMMY
KAYE**

"IT'S ALL IN THE GAME"
and
"BE MINE TONIGHT"

78 rpm 39531 • 33 1/3 rpm 3-39531 • 45 rpm 4-39531

Going Great
"DIXIE" paired with "TENNESSEE
TEARS"

78 rpm 39492 • 33 1/3 rpm 3-39492 • 45 rpm 4-39492

Columbia Records
FOR MUSIC THAT SENDS THEM . . . TO YOU!

Trade Marks "Columbia," "Masterworks," ®, ® Reg. U. S. Pat. Off. Marconi Registrados

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National
Rating

Week Ending
Aug. 25

This Last
wk. wk.

Title and Publisher

1	1	"Because of You" (Broadcast)	1	1	3	1	1	2	1	2	4	1	2	102	
2	3	"Loveliest Night Year" (Robbins)	2	4	1	6	2	3	1	5	1	5	1	100	
3	2	"Too Young" (Jefferson)	3	2	4	2	3	8	5	4	7	5	2	4	83
4	4	"Sweethearts" (Morris)	4	3	2	3	6	10	4	9	5	2	7	3	74
5	6	"My Truly, Truly Fair" (Santly-J)	8	5	5	4	2	7	8	7	9	6	9	49	
6	5	"Come-on-A My House" (Duchess)	6	6	5	10	4	3	10	3	5	42			
7	7	"Shanghai" (Advanced)	10	9	8	4	8	5	8	2	4	41			
8	13	"Morningside of M'tain" (Remick)	7	7	7	7	9	9	9	7	20				
9	9	"On Top of Old Smoky" (Folk-W)	8	7	6	8	6	8	6	10	11	15			
10	14	"Cold, Cold Heart" (Acuff-R)	6	6	6	6	3	13							
11	10	"Mr. and Mississippi" (Shapiro-B)	9	9	8	6	12								
12	15	"Hello Young Lovers" (W'mson)	6	6	6	10	11								
13		"Because" (Chappell)	1	10	10										
14A	8	"I Get Ideas" (Hill-R)	9	10	10	6	9								
14B	12	"These Things I Offer You" (Val)	10	3	9										

AL MORGAN EXITS LONDON FOR DECCA

Chicago, Aug. 28.
Singer Al Morgan last week walked out on his five-year recording contract with London Records with three years left to run and inked a two-year deal with Decca, plus a year's option. New deal for the windmill-styled keyboard calls for 5% royalties and a minimum waxing sked of 16 sides a year.

Morgan, who was recently exited from his DuMont network tele show, said if he's not picked up again he'll make a series of 13 half-hour films to be sold on the local tele market. Singer is set, meantime, for a week at the Olympia theatre, Miami, Sept. 5.

Small Label Breaks Thru With Big Hit in Seattle

Seattle, Aug. 28.
Another instance of a small label breaking through with a big local hit has cropped up in Seattle with organist Korla Pandit's cut of "They Say" for Vita Records. Tune was picked up at KRSC, Seattle, by the record librarian and was plugged on Wally Nelskog's disk jockey show, with the result that some 10,000 disk copies were sold in this area.

Pandit is a TV organist originally from India and currently playing on KTLA in Los Angeles. The tune, "They Say," is a rewrite of the oldie, "Tonight You Belong to Me," by Mack David and Billy Rose. Vocalist on the Vita disk is a Honolulu thrush who goes under the nom de disk of Jette Satin.

AFM to Reconsider Coast Residence Rule

Hollywood, Aug. 28.
In response to Coast Local 47's plea for reconsideration of the ruling which lifts a one-year restriction on musicians coming into this area, the International board of the American Federation of Musicians agreed to place matter on January agenda.

Execs of local 47 told board that removal of the residence requirement would work "untold hardship." A new three-month restriction ruling is due to take effect Sept. 15.

Granz Sets JATP Tour

Chicago, Aug. 28.
Norman Granz' new edition of Jazz at the Philharmonic has been set for 21 dates in the midwest area this fall.

Touring packet plays Civic Opera House here Oct. 14 for one night, and will carry Ella Fitzgerald, Illinois Jacquet, Hank Jones, Buddy Rich, Flip Phillips and Bill Harris as leading cadre.

AFM Preps TV Strike Fund

Hollywood, Aug. 28.
International exec board of the American Federation of Musicians ruled that the 1% theatre defense fund applies to vidfilms as well, effective last July 2, thus upping total tax on telepix to 2 1/2% of gross union scale. Fund, originated many years ago as a strike benefit for musicians working in theatres, will be a strike benefit for video, according to execs of Coast Local 47.

AFM has quietly taken steps to speed building of a strike fund against the possible day when it may have to call a television walk-out. Union has occasionally levied taxes for this fund but never to extent it now has increased and generalized them. Despite "theatre" tag, union execs freely admit fund is being built against the time, that the union might strike television if some Petrillo demand is not met. Since most scoring of vidfilms is done on Coast, tax is falling heaviest on members of Local 47. Contractors, approved by local, who hire musicians for telepix work, are held responsible for collection of tax money.

M-G-M Entering Foreign Language Disk Market

M-G-M Records moves into the foreign language field next week with the release of its album "Songs of My People." Platters feature Cantor Moses J. Silverman in a series of Yiddish liturgical and folk music.

Diskery expects to follow with other foreign language albums.

De Franco Orch Pulls Big In Cuffo N.Y. Park Dances

Buddy De Franco orch set record last week at N. Y. Park Department cuffo dance dates playing to 17,000 dancers in three nights.

De Franco drew 8,000 at Victory Park, Queens, 4,000 at Pope Park, Bronx, and 5,000 at Central Park in Manhattan. He opens at the Apollo Theatre, N. Y., Friday (31) with Billy Eckstine.

AMI's \$346,494 Net Gain

Grand Rapids, Aug. 28.
Automatic Music Industry, Inc., manufacturers of record changers, jukeboxes and wall boxes, reported net earnings before taxes for the six months ended June 30 of \$346,494, or the equivalent of \$2.19 a share on the 158,156 shares of common stock outstanding.

As of June 30, AMI's assets totaled \$1,751,465.37, as compared with \$1,627,153 at the end of 1950.

SPIKE TEEING OFF DET. FOX FOR 2-A-DAY

Detroit, Aug. 28.
The 5,000-seat Fox Theatre will inaugurate a new policy of two-day stage-screen shows when Spike Jones' "Music Depreciation Revue" comes in for a week beginning Thursday (30).

David M. Idzal, Fox managing director, said there will be a matinee with the stage fare sandwiched between two screenings. Then the theatre will be dark until early evening, when the second show again will be sandwiched.

General admission tickets only will be sold in advance and at the boxoffice up to the capacity of the house for each performance. The tickets will be good for only a specific show. Scale is \$1.25 for matinees and \$1.50 evenings.

Idzal said that while the total gross may not be as high as on a five or six-day basis, the theatre should make a tidy profit and the public will be more comfortably entertained by a better grade of show. He said the plan should attract stars who can now afford to take a "cavalier" attitude toward undertaking the five-day grind. It would enable them to give longer and more conscientious shows, instead of resorting to a quick, casual appearance designed to save their energy for many daily stints.

Idzal emphasized that the plan, if successful, would be used in all future high-calibre stageshows at the Fox.

Duo Leases Antonio Spot

San Antonio, Aug. 28.
John Hamilton and Gus Collas, of the local Cork Room, are new operators of the Pan-American Terrace, which they will run as a niteroy.

The spot was opened by Raoul Cortez, prez of KCOR, Inc., on the terrace of the outlet.

THE GREAT CARUSO
THE LOVELIEST
NIGHT OF
THE YEAR
ROBBIN MUSIC CORPORATION

PROGRAM
JUMP FOR JOY
Great Jump Standard
Paul Francis Webster

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending
Aug. 25

National
Rating

This Last
wk. wk.

Artist, Label, Title

			New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	San Antonio—(Central Radio Co.)	San Francisco—(Sherman-Clay)	Philadelphia—(Wanamaker)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hospe Co.)	TOTAL POINTS
1	1	ROSEMARY CLOONEY (Col)													
		"Come-on-A My House"—39467	1	2	1	1	2	1	1	6	2	2	3	4	106
2	5	NAT "KING" COLE (Capitol)													
		"Too Young"—1449	7		2		4	2	2	2		4	2	5	69
3	3	TONY BENNETT (Columbia)													
		"Because of You"—39362	3	1		2				1		1	4	2	63
4	2	MARIO LANZA (Victor)													
		"Loveliest Night of Year"—10-3300	4	4	6	9	6	5	4		7	5	1	9	61
5	4	TONY MARTIN (Victor)													
		"I Get Ideas"—20-4141A	2	6	3	5	7		6	7		6	9	3	56
6	6	DINAH SHORE (Victor)													
		"Sweet Violets"—20-4174A	5			6	5	3	7	4	9		6	7	47
7	8	TONY BENNETT (Columbia)													
		"Cold, Cold Heart"—39449	8	3		3								1	29
8	10	FRANKIE LAINE (Columbia)													
		"Jezebel"—39367		5	4			7	9				5		25
9	9	LES PAUL-MARY FORD (Capitol)													
		"World Waiting Sunrise"—11-1748	9		5	8					1				21
10		LES BAXTER (Capitol)													
		"Because of You"—1760					3		3						16
11A	11	APRIL STEVENS (Victor)													
		"I'm in Love Again"—20-3148A				4							8	6	15
11B	11	G. MITCHELL-M. MILLER (Col)													
		"My Truly, Truly Fair"—39415					8		5	5					15
12A	7	DORIS DAY (Columbia)													
		"Shanghai"—39423	6				9	8				8		10	14
12B		LES PAUL-MARY FORD (Capitol)													
		"How High the Moon"—1451			8				8	3					14
13A	14	PATTI PAGE (Mercury)													
		"Detour"—5682		9							3				10
13B		DEL WOOD (Tennessee)													
		"Down Yonder"—775					1								10
14A	15	JANE TURZY TRIO (Decca)													
		"Sweet Violets"—27668		7							7				8
14B	16	B. WILLIAMS QUARTET (M-G-M)													
		"Shanghai"—10998									3				8
15		G. LOMBARDO-G. DeHAVEN (D)													
		"Because of You"—27666						4							7
16	12	WEAVERS (Decca)													
		"Kisses Sweeter Than Wine"—27670									5				6

Disk Best Sellers by Companies (Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	6	252	Mercury	1	10
Victor	4	179	Tennessee	1	10
Capitol	4	120	M-G-M	1	8
Decca	3	21			

1	2	3	4	5
SHOWBOAT Hollywood Cast M-G-M M-G-M84 K 84 E 559	GREAT CARUSO Mario Lanza Victor DM-1506 LM-1127 WDM-1506	KING AND I Broadway Cast Decca DL-9008 9-260 DA-876	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	VOICE OF XTABAY Yma Sumac Capitol CD-244 CC244

FIVE TOP ALBUMS

Mercer Records chartered to conduct a recording and music publishing business in New York. Capital stock is 200 shares, no par value.

DREAMY MELODY

RENE-APRIL STEVENS.....Victor
L. CLINTON-PAULETTE SIS.....Bdwy
HARRY JAMES.....Columbia
OWEN BRADLEY.....Coral
TAMARA HAYES.....Decca
JERRY GRAY.....Decca
JACK PINA.....MGM
PINNING SIS.....Capitol

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I NEED YOU SO!

Ambitious, versatile female lyricist needs music writer to collaborate on popular songs. Please write Box Y-9205, Variety, 154 W. 46th St., New York 19, N. Y.

Glen King Doesn't Think Music Biz Built Him Up

Oakland, Cal.

Editor, VARIETY:

You apparently believe in blankets—blanket indictment, and blanket flattering. All the disk jockeys are Frankensteins and all music publishers are innocent, lily-white-handed victims of altruism.

So the music business has built me up? Why didn't somebody tell me that 10 years ago? Think of how much more pleasant life could have been. I could have told those sponsors, those station managers who pounded their fists and demanded sales results on my program, to go take a flying jump at the moon—because after all, what did vacuum cleaners, vitamin pills, cough syrup, cigarettes mean to me—they weren't building me and making me famous—I was being well taken care of by "The Music Business!"

Everything you say about disk jockeys is true—in instances, I'm shocked when I think of the representatives of the Music Business who have called upon me at KLX. Sure, a great many of them ridic-

ulously take me for granted—as if all I've got to do on my three hours there at KLX is knock myself out telling the public about his latest "hit." But I am still cordial to all representatives of the music business—and I will continue to be, just as I am cordial to the janitor, office-boy, taxi-drivers, rival disk jockeys. I'm not even rude to men who were arrested for beating their wives. I am no angel, I don't want to be one—yet. But I feel reasonably certain that if I had an axe to grind that I could make a pretty good case against the music business for their stupid handling of disk jockey relations. Glen King (KLX).

K.C. Orch in \$465 Black For '50-'51; Sets 20-Wk. Season

Kansas City, Aug. 28.

The Kansas City Philharmonic Orchestra, under its music director Hans Schwieger, will present 56 concerts during the '51-'52 season, with 22 of them skedded for children. Season will run 20 weeks. Orch will also play at U. of Kansas in Lawrence and at Kansas State Teachers College in Pittsburg.

Orch is also reported dickering with a major network, believed to be Mutual, for national airing during the season. Last season's concerts were broadcast by local stations and sponsored by Kansas City Southern R. R.

DECCA data

The Versatile Maestro in a Latin Mood!

VICTOR YOUNG

conducts The Castillians

in

VALENTINO TANGO

from Columbia Picture "Valentino"

and

EL CHOCLO

Decca 27511 (78 RPM) and 9-27511 (45 RPM)

A Great First Record by Radio's Zany DJs

GENE RAYBURN

and

DEE FINCH

featuring their inimitable versions of

WAY UP IN NORTH CAROLINA

and

DRY BONES

Decca 27739 (78 RPM) and 9-27739 (45 RPM)

An Exciting New Record by
The Virtuoso of the Guitar!

GEORGE BARNES

plays

CLARINET POLKA

and

HOT GUITAR POLKA

Decca 27706 (78 RPM) and 9-27706 (45 RPM)



America's Fastest

Selling Records!

On the Upbeat

New York

Sidney Bechet band into Rendezvous, Phila., Oct. 29 for four weeks. . . Dan Terry orch opens at the Totem Pole, Boston, Sept. 19 for eight weeks. . . Milton Saunders orch, winding up at Tavern on the Green, N. Y., Sept. 9, into the Warwick, Phila., for five weeks beginning Sept. 10. He returns to Tavern Oct. 16. . . Georgia Gibbs, Mercury Records artist, back from European jaunt. . . Billie Holiday opens at Lind-say Sky Bar, Cleveland, Sept. 17. . . Griffin Bros., vocal combo, into Apollo, N. Y., Oct. 19. . . Morris Diamond handling record exploitation for Robert Q. Lewis. . . Peggy Lee into Chicago Theatre, Chicago, for two weeks beginning Sept. 21. . . Singer Tommy Edwards to Richmond, Baltimore, Washington, to promote his M-G-M platters. . . Slim Gaillard into Celebrity Club, Providence, Aug. 30. . . Joe Turner, blues singer, heads to Coast for three weeks of one-nighters beginning Sept. 11.

Chicago

Casa Loma Ballroom, St. Louis, reopens for fall season with Billy Bishop, Sept. 7 for 10 days, following with Chuck Foster, Sept. 18 for one week; Ted Weems, Oct. 2 for six days; and Tommy Reed, Oct. 13 for two weeks. . . Xavier Cugat band inked into the Oriental theatre, Chi., Sept. 6 for two weeks, first band to play the vaudery in several years. Maestro follows at Chase Hotel, St. Louis, Sept. 27 for three weeks. . . Frank York cut his first set of sides last week for Tower Records. . . Griff Williams plays Peabody Hotel, Memphis, Sept. 1 for three weeks, with Ted Weems holding down Oct. 15 for one month. . . Ken Griffen goes to Palace Theatre, Rockford, Ill., Oct. 19 for three days. . . Gappy LaFell returns to Cairo Lounge, Chi., Sept. 5. . . Sax Mallard replaces Big Three at Crown Propeller Club, Chi., latter going to Brown Derby, Toronto, this week. . . Ben Arden Quartet returns to Sky Club, Leland Hotel, Aurora,

Ill., Sept. 11 for third year. . . Flack Dick LaPalm tucked chairp Jeri Southern under a five-year personal management pact. . . Billy Bishop set for Casino Ballroom, Quincy, Ill., Sept. 18 for six days. . . Max Miller plays Towne Room, Milwaukee, Sept. 4 for one month. . . Sidney Bechet into Blue Note, Chi., Sept. 21 for two weeks. . . Red Nichols, who closes The Fiance, St. Paul, Nov. 4, follows up with three weeks of solid one-nighters in the midwest. . . Turk Murphy picks off two weeks at the Zanzibar, Denver, Oct. 3. . . Dan Belloc etched four sides for Erv Victor's new Jeb label. . . Peggy Lee set for Chicago Theatre, Sept. 21 for two weeks. . . Larry Fontine plays Wald Lake Casino, Wald Lake, Mich., Oct. 6 for three days. . . Joy Kayler all-female orch set for air base, Omaha, Neb., Sept. 18 for five days, then moves over to air field at Rapid City, S. D., Sept. 25 for six days. . . Gal goes into location at Steak House, Jackson, Miss., Oct. 23.

Pittsburgh

Guy Lombardo plays a one-nighter tonight (Wed.) at the Vogue Terrace and another at West View Park the following evening. . . Murray Allen, formerly with Tex Beneke, has replaced Tommy Moes, recently called up by the Army, on sax with Tommy Carlyn. Other changes in the band are Don T-yior, ex-Ray Pearl, in trumpet section, succeeding Johnny Cordes, and Lou Chappo, ditto, following Bill Riggs. . . Luke Riley goes back to the Casino this season as conductor of house orch when burlesque season reopens end of this week. . . Ralph De-Stephano, Herman Middleman's horn man in band at Carousel ever since that spot teed off nearly five years ago, has quit nitery work to free lance. . . Fran Warren cancelled out of Bill Green's spot week beginning Friday (31) and Sonny Skylar is replacing her. . . Russ Morgan plays a one-nighter at West View Park Labor Day (31). . . Bobby Cardillo's trio renewed again at Monte Carlo for an indefinite stretch.

Band Review

PEREZ PRADO (17)
Civic Aud., Pasadena

Newest Latin band to hit North America, Perez Prado, creator of the "Mambo," looks like a clinch bet to clean up in a series of bookings around the country. Union regulations keep him from bringing south-of-the-border windjammers along for this trek but he has assembled a crew of Coast Local 47 members and rehearsed them thoroughly. Rough spots are gradually being smoothed and with a few more dates, the afflictionados won't be able to distinguish this crew from the group he uses on RCA-Victor record dates. It's the music that counts anyway—and the way Prado keeps 'em tootin' and thumpin'.

Only one of the disreput with him on the current trek around Southern California is Cascarita whose vocals and maracas fit neatly into the pattern. Chief thing about the band is the excitement generated by the Prado arrangements. Everything is "Mambo," even such standbys as "Malagena," and it's walloped over by three bongos and a bass drum while the brass keeps the melody fluid. Five trumpets and one trombone are only mildly offset by a battery of four sax that provide the counterpoint. Prado also is using one bassist, but the piano on stage is deserted most of the time. Maestro himself sits down rarely for some toponotch keyboarding that provide extra kicks for the addicts.

A canny showman, Prado apparently realizes that dancing the "mambo" all night is an impossibility for the majority of his auditors hereabouts. As a result, his programming is geared for top auditory response as well—and he's as effective on a concert date as he is in a terperi. He conducts with his hands, head, shoulders and feet, and he just about has to. The arrangements meld a little bit of every kind of rhythm including a lunge beat and he keeps it perk-ing.

Kap.

Fox Re-enters Field Via Pitt Monte Carlo

Pittsburgh, Aug. 28. Harry Fox, who operated old Mercur's Music Bar here before it burned to the ground several years ago, has re-entered the nitery field as a partner in the Monte Carlo. Fox bought a half interest in Alan F. Clark's room last week and he and the original owner will run the spot.

Since the demise of Mercur's, Fox has been associated with a local brewery, and intends to continue this connection while engaged in the cafe venture. Under the new ownership setup, Frank Johnson will remain as the Monte Carlo manager. Room is only two years old, having first opened in July, 1949.

Music Biz Boff

Continued from page 1

sumer cash around and less goods to buy, the diskers stand to benefit from the unbalanced economy. That was the ticket to the wartime windfalls for the music biz, as well as other forms of entertainment media.

While shortages are slated to develop generally, the disk industry at this time is facing no pinch on production materials. Some costs have gone up, but materials are still available in sufficient quantities, with no scarcity on the horizon for any critical manufacturing phase. As during the last war, the diskers are not expected to be hemmed in the production sphere, barring a drastic change in the world situation.

While several disk hits have helped palliate the hot weather dip, sheet music sales have been way off in the last period. This situation, however, is now changing also, with Music Dealers Service currently doing the best business in the last six months.

Pubs anticipate that the first solid copy seller to come up next will put the whole industry back in business. Such disk hits as "Come On-A My House," for instance, have not been notable copy sellers. The current click, "Because of You," will probably touch the 300,000 mark, which is slightly disappointing for a big record click. The summer period, however, has always been particularly slow for copy sales, and pub expect to ride along with the general upturn in the fall.

Songs With Largest Radio Audience

Week of August 17-23

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index & Audience Trend Index—A National Survey of Popular Music Heard Over Network Broadcasts. Published by the Office of Research, Inc., Dr. John G. Featman, Director. Alphabetically listed.

Because of You—"I Was An American Spy"	Broadcast
Bonne Nuit—"Here Comes the Groom"	Burke-VH
Come On-A My House	Duchess
Dark Is the Night—"Rich, Young & Pretty"	Feist
Everything I Have Is Yours	Miller
Go Go Go Go	Famous
Hello Young Lovers—"The King and I"	Williamson
How High The Moon	Chappell
I Get Ideas	H & R
I Wish You the Best	Life
I'm In Love Again	Crawford
In the Cool Of the Evening—"Here Comes Groom"	Burke-VH
It Never Entered My Mind	Chppell
Jezebel	Broadcast
Lonesome and Sorry	Mills
Loveliest Night of the Year—"The Great Caruso"	Robbins
Mad About Love	Life
Mary Rose	Shapiro-B
Maybe It's Because I Love You Too Much	Berlin
Mister and Mississippi	Shapiro-B
Mixed Emotions	Roger
Morningside Of the Mountain	Remick
My Truly Truly Fair	Santly-J
On The Motor Boat	Life
Out O' Breath	Valando
Pretty Eyed Baby	Pickwick
Shanghai	Advanced
Song Is Ended	Berlin
Too Young	Jefferson
Wonder Why—"Rich, Young & Pretty"	Robbins
You're Just In Love—"Call Me Madam"	Berlin

Second Group

Be Mine Tonight	Peer
Because of Rain	Maypole
Deep Night	Advanced
Dimples and Cherry Cheeks	Leeds
Do You Really Love Me	BVC
Gimme a Little Kiss	ABC
Got Her Off My Hands	Remick
Hold Me Hold Me Hold Me	Morris
How Like Eggs in Morning—"Rich, Young, Pretty"	Feist
How Many Times (Can I Fall in Love)	Paxton
I Can See You	Feist
I Whistle a Happy Tune—"The King and I"	Williamson
It's All in the Game	Witmark
Let That Be a Lesson to You	Beacon
Make Believe Land	BVC
My Day Dream	Wings
Syncopated Clock	Mills
There's a Big Blue Cloud	Spinlan
There's No Boat Like A Rowboat	Bourne
These Things I Offer You	Valando
Wang Wang Blues	Miller
We Kiss In a Shadow—"King and I"	Williamson
World Is Your Balloon—"Flahooley"	Chappell
Would I Mind	World
You Belong To My Heart	Peer
You'll Know—"His Kind of Woman"	Chappell

† Filmusical. * Legit musical.

R H Tele Log

Week of August 16-22
(Numerically Listed)

		Total Pts.
1. Because of You	BMI	120
2. Come on-A My House	Duchess	80
3. We Kiss In a Shadow	Williamson	50
4. Go Go Go Go	Famous	40
5. Cool Cool Cool of Evening	Paramount	40
6. Morning Side of Mountain	Remick	40
7. My Truly, Truly Fair	Santly	40
8. Shanghai	Advanced	40
9. Too Young	Jefferson	40
10. Mister and Mississippi	Shapiro	30
11. Wonder Why	Robbins	30

Mex Disk Makers Face Walkout of Musicians

Mexico City—Aug. 21. Mexican disk makers face a strike of musicians unless they boost their hourly pay from the present \$2.31 to \$5.78, and allow the tunesters a 16c royalty on every disk sold for which they provide the music.

Musicians have nixed the offer of a 10% pay lift. The disk makers have vetoed tooters' royalty demand, claiming that they only get 29c wholesale per disk. If there is a walkout, it will practically shutter the disk making studios because music features 95% of their products. Federal board of conciliation and arbitration is striving to unsnarl the tangle.

Another BMI Pin-Up Hit!

COLD, COLD HEART

Another BMI "Pin Up" Hit—Published by Acuff-Rose

Recorded by

TONY BENNETT—Columbia

TONY FONTANE—Mercury

HANK WILLIAMS—MGM

BROADCAST MUSIC INC. 580 FIFTH AVENUE
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GEORGE SHEARING

Plays "DON'T BLAME ME" "I REMEMBER YOU"

"BRAIN WAVE" "THE BREEZE AND I"

MGM 11046 78 RPM K 11046 45 RPM MGM 10986 78 RPM K 10986 45 RPM

Album—All 3 Speeds

"YOU'RE HEARING GEORGE SHEARING"

M-G-M RECORDS

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Weavers Show Up at O. State Fair But Are Nixed; Heidt Puts \$ With AFM

Columbus, Aug. 28.

The Weavers, folk singing quartet, who two weeks ago were forbidden to appear at the Ohio State Fair because of complaints charging that they had performed for left-wing organizations, turned up here last Saturday (25) to fulfill their contract with Horace Heidt, whose troupe is at the fair this week. However, fair director Howard Foust stuck to his original decision, ruling that the quartet must not appear. The four have denied the charges made against them.

Heidt's attorney, Richard F. Sater, made this statement on Foust's decision:

"In view of possible public disturbances, he (Foust) has directed that the Weavers do not appear. His authority under the Ohio General Code gives him the right to decide which acts may appear at the fair."

The Weavers, who are making their first appearance with Heidt, were to be paid \$3,850 by him for 11 performances at the fair. The bandleader said he would turn the money over to the American Federation of Musicians, which will decide who gets the money under regular union procedures. For the time being Heidt has lost \$3,850 and the act for the fair besides.

Letters to Gov. Frank J. Lausche and Columbus newspapers first aired the complaints about the folk singers, citing Counterattack magazine as the source. It was claimed

(Continued on page 52)

'Holiday on Ice' for K.C.

Kansas City, Aug. 28.

First indoor show to play here in the new fall season is "Holiday on Ice," set for Aug. 31-Sept. 7 in the Municipal Auditorium.

John Antonello agency is bringing it in.

Chicago's NEW LAWRENCE HOTEL



Swimming Pool—Restaurant—Cocktail Lounge—400 Modern Kitchens—Apt. and Sleeping Rooms (all with Tub and Shower)—Modern Apartments—Overlooking Lake and Park.

SPECIAL PROFESSIONAL RATES
Lawrence & Kemmerer Avenue at Sheridan Road
Chicago 40, Illinois L.O. 6-6000 1-2100

N.H. OK's Bottle-Toters

Concord, N. H., Aug. 28.

The establishments which come closest to what New Hampshire can call "night clubs" may yet win out in a battle in the legislature.

The House rejected House Bill 220, which would have permitted the consumption of privately purchased liquor in public places. The action was aimed at establishments where ginger ale and other "set-ups" are provided for patrons bringing their own liquor.

Now the Senate has reversed the decision of the lower branch and approved the measure.

A. C. Crowds Up, Ditto Spending

Atlantic City, Aug. 28.

With quite a few of the chips yet to be counted, it's safe to say that it's been an exceptionally good season for this resort this year. Crowds are larger and spending more money.

Atlantic City racetrack figures showed that 26,681 people bet \$2,285,355 at the Saturday (25) meet. This is the second successive Saturday that records for attendance and handle were broken.

To take advantage of the influx this year, all motion picture houses offer midnight shows through the week. Burlesque and "Bagels and Yox" sked shows at midnight and do good business. All niteries, a spot check made this past Saturday night (25) showed, were packed to the doors. Most of them did better the past week than previously this season because of the cold spell which made the beaches a lure only for the hardy.

Cafes have brought in better acts this year than any in several seasons past. For example, Sophie Tucker with Ted Shapiro did capacity over the weekend and well above average the rest of the week at Paul D'Amato's 500 club. Joe E. Lewis, who followed (26), is expected to draw big, especially in view of the Labor Day holiday.

In the Yacht Club, Harry Richmond, George DeWitt, Pearl Bailey, et al., appeared. Other spots, without the aid of big names, are doing better than average.

With city getting into Senate Crime Committee limelight, plus murder of Philadelphia gangster here last week, resort has received plenty of bad publicity this season, none of which seemed to affect boxoffice. One result, however, has been tight closing of all gaming.

The 'Show Me' State St. Louis, Aug. 28.

"There is nothing immoral, lewd, or obscene" about Sally Rand's bubble dance routine, according to Gov. Forrest Smith, who visited the Missouri State Fair at Sedalia, last week and give Miss Rand the o.o.

The Governor said that after receiving letters of protest he decided to make a personal inspection.

Vegas' Frontier Sold to Combo For \$5,500,000

Las Vegas, Aug. 28.

In one of the major amusement spot transactions in some time, the Last Frontier Hotel here was sold by its present owner, Texas theaterman R. E. Griffith, to a syndicate headed by Guy McAfee, former Los Angeles police officer, for nearly \$5,500,000.

Syndicate now in control includes, in addition to McAfee, who owns the Golden Nugget Casino here, J. Kozloff, also of the Golden Nugget, and Beldon Katieman, major owner of El Rancho Vegas.

No changes of talent policy are contemplated by the new owners. Spot uses name talent on a year-round basis.

CAN. VARIETY CLUBS TO B.R. VAUDE UNITS

The Variety Clubs of Canada will sponsor two vaude units for a tour of that country, according to Hyman Zahi, of the Harry Foster Agency, London, who arrived last week in the U. S. He'll hit Canada this week to confer with Variety Club execs.

Zahi is submitting two units, one headed by British comic Tommy Trinder and the other by Norman Evans.

Upon returning from Canada, Zahi will—case U. S. talent for British vaudeurs.

Gyp to London Palladium Sept. 10, Then Sightsee

Deal was finalized last week for Gypsy Rose Lee to play the Palladium, London, for two weeks starting Sept. 10. Gypola has been playing various dates in British provinces.

She'll sightsee the Continent with her son Eric upon completion of her Palladium stand.

Deal was set by the Charles V. Yates Agency through the Lew & Leslie Grade office of London.

Indie Agents Feel Showcase Ax As N.Y. Palace Cards 2-a-Day

With the Palace, N. Y., going two-a-day Oct. 16 via the headlining of Judy Garland, the last Broadway outlet for the showcasing of new acts will disappear.

News of the Palace change of policy has hit the indie agents hard. It's the last remaining vaudeur where the majority of the indie percenters could spot an act. Most of them haven't acts that can play the Paramount, Roxy or Radio City Music Hall. They'll now have to concentrate on the Jefferson and scattered Loew and RKO one-nighters which do not showcase an act as well and where it's difficult to get representative bookers to see the turn.

The indies feel especially put out because of the fact that the

Palace has been hitting profitable grosses during the past three months under its 10-act format. As one put it, they wouldn't mind it so much if the house were losing money, but to change courses in the midst of prosperity doesn't seem too logical to them.

Economically, it's a tough break for the independents. Although there wasn't much money to be made at the Palace, the agents were able to get occasional video shots, cafe dates, and other Broadway houses frequently bought turns out of the Palace.

The indies are also pessimistic about the possibilities of being able to get acts on the Palace's two-a-day shows. They feel that the agency supplying the headliner will get the bulk of the surrounding talent.

Their sole hope regarding a Broadway showcase for their acts lies in the possibility that the frequent rumors about Loew's State returning to the vaude standard will one day come true. They feel that there's a market for a straight vaudefilm policy such as is current at the Palace and which prevailed at the State until it went on a straight ptx grind several years ago.

Columbus' Burley Return

Columbus, Aug. 28.

City's only burlesque house, the Gayety reopened its doors last Friday (24) after summer shuttering. Start of the new season for the house, part of the Kane chain, coincides with Ohio State Fair Week. Jay McGee is manager.

On the first week's bill are Linda Scott, Ann Powell, Jane Crystal, June Carstairs, Bunny Baer and Donna Costello, comics Walt Stanford and Jack Hayes, and singer Frank Smith.

AGVA-LQ Pact Lifts Chorines

The American Guild of Variety Artists has set a new pattern of chorus salaries with the new basic agreement signed between the union and the Latin Quarter, N.Y. New contract calls for increase of line wages from \$77.50 to \$85. Only chorus salary ever to top the LQ figure was the \$112 pact signed last year for the now defunct Cafe Theatre operated by Monte Proser. However, that was because of the legit musical format.

Union will now attempt to get that scale in all class A cafes in the area.

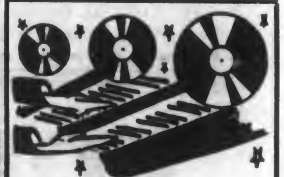
Newman's at Spa Nixed On Liquor Pending Probe

Saratoga, N. Y., Aug. 28.

The State Liquor Authority has nixed the liquor license renewal of Newman's Lake House, pending investigation. The SLA action followed the indictment of Gerald E. King on several counts of gambling and conspiracy by the special grand jury sifting Saratoga County gambling and political ties.

The state body said it had received a renewal application from John J. King, Inc., the present licensee, but would take no action until a complete investigation had been made. Gerald King is the son of John J. King.

Deputy Commissioner George P. Butterly, Jr., stated "a flag has been placed against this file" until all facts can be reviewed. If there is any violation of the alcoholic law, "the Authority will institute revocation proceedings against present licensee." Permit expires Sept. 30.



Columbia Records

KEN GRIFFIN

CURRENTLY
SHOWBOAT

LORAIN, OHIO

Direction: MILO STELT
Mutual Entertainment Agency
365 N. Wabash, Chicago 1, Ill.

HELD OVER AGAIN!

For a Record Breaking Engagement—

THANKS TO



MR. RICHARD NASH — General Manager of the Mt. Royal Hotel for the wonderful cooperation and help in making the current engagement a memorable one.

MR. FREDDIE FIELDS — Music Corp. of America, for arranging the current engagement and for his many past favors.

MR. AL HERMAN — For his representation in this and other wonderful engagements this season.

TO THE FRIENDLY AND RESPONSIVE AUDIENCES IN THE NORMANDIE ROOM FOR MAKING EVERY SHOW A PLEASURE
AND LAST, BUT BY NO MEANS LEAST, FOR THEIR FRIENDLY COMMENTS, A MOST HUMBLE BOW TO

BRUCE TAYLOR—The Herald, Aug. 14th.
"We haven't enough fingers to total the number of times we've watched the Roberts strut their stuff in the past couple of years, of one thing we are certain, their act is always refreshing. They have been at the Mt. Royal almost all summer and we can't see any reason why they shouldn't remain until autumn. Their mindreading feats and easy manner are a first rate; an act you'll remember for a long time. . ."

HAROLD WHITEHEAD—The Gazette, July 13.
"Lucille & Eddie Roberts have an act that should definitely not be missed by anyone in town. In addition to the spectacular mindreading, which is enough to put any act in a star billing, the two have some of the cleverest comedy patter we have heard to date."

MAX NEWTON—The Standard, July 14th.
"Lucille & Eddie Roberts, currently heading the layout at the Normandie, are the kind of people that make show business a pleasure. They have the kind of act that is worth seeing every few months. They have played the Mt. Royal three or four times in the last several years, and their present engagement shows them to be in many ways vastly improved over previous showings. . ."

VARIETY, August 1st.
"Roberts and frau are no strangers to this menage; their highly developed mentalist offering is a greater draw than ever. Overall presentation of act has improved immensely since last showing here, etc." New.

LUCILLE
and
EDDIE

ROBERTS

The Amazing and Amusing Mentalists, Stars of "WHAT'S ON YOUR MIND" (Also radio & TV)

* Currently
* 8th BIG
* WEEK
* Mt. Royal Hotel, Montreal, Can.
* * * * *

Schnoz Preems to 350G Advance At Toronto Fair's 24,000-Seater

Toronto, Aug. 28. With close to a \$350,000 advance, some \$150,000 of it in U. S. money from Great Lakes nearby centres, Jimmy Durante looks to do a capacity \$300,000 for 14 nightly performances before the 24,000-seat grandstand of the Canadian National Exhibition. He opened Friday (24).

It's a massively lavish 140-minute session that Leon Leonidoff has devised and staged on a rostrum that is 590 feet long with a 150-foot depth. In addition to act personnel, he has a line of 48 girls, a mixed chorus of 24 men and 24 girls, a 70-piece orchestra in the pit, and a separate 17-piece crew onstage for the "Club Durante" scene.

Facing that jam-packed grandstand audience of 24,000 plus another 2,000 in the "emergency bleachers, Durante earlier stated during rehearsal that this is the biggest audience he has ever faced

nightly in his long career; but he is having no trouble in winning over the throng from his first entrance. His nose may be his trademark but, in this engagement, he is working some 50 feet from the front row and one can hardly distinguish the proboscis; it's his vocal and pianistic talents, plus shrewd selling style, that find the comic experiencing no difficulty getting

Jimmy Durante Show

Starring Jimmy Durante, with Eddie Jackson, Jules Buffano and Jack Roth; Regina Resnik, Donald Dickson, Backburn Twine with Pam Cavan, Niriska, The Dossies, Boy Foy, Lois & David Adams, The Canadian Ballet, The Canadian Choral's. Devised and staged by Leon Leonidoff; production art director, Jack Ray; scenery, Richard Rycharik; costumes designed by Frank Spencer, executed by Malabar; orchestra and choral director, Antonio Morelli; dance director, Aida Broadbent; assistant choreographer, Gail Grant; original music and arrangements, Antonio Morelli; general stage manager, William Johnson; stage manager, Archie Thompson; production coordinator, Sol Shapiro. At Canadian National Exhibition Grandstand, Toronto, Aug. 25, '51; \$2.50 top.

across with tumultuous success to the last row of this vast assembly.

'Lost Chord' In Reprise

Durante is on for three generous stints in three costume changes. After the big opening production number, Durante makes his entrance aboard a smoke-puffing locomotive, his white baby grand set up on one of the flatcars. From there on the riot commences with never a feldown on tempo. He discovers the "Lost Chord," rips apart a succession of pianos, hurls the pieces in wild

(Continued on page 52)

Wm. Hammerstein Wins Award Vs. Monte Proser

Confirmation of an arbitration award of \$934 for back salary filed by William Hammerstein against Monte Proser was completed Monday (26) in N. Y. Supreme Court. Hammerstein directed "Billion Dollar Baby" for Proser last season at Proser's Cafe Theatre, N. Y., which folded after a short run. Award was defaulted when Proser failed to appear in court.

Award was made by Chester B. Van Tassal in an arbitration held last June.

Ottawa Fair's Grinds Tee Off Hot, Then Chill

Ottawa, Aug. 28. Three years ago a stripper called Desira went the limit on the opening night of Ottawa's six-day fair, was haled into court, and fined. After that the Central Canada Exhibition Association, which runs the fair, ruled that no midway shows should have more than one bump grinder, and that she must stay somewhat under wraps.

This unpublicized ruling has greatly improved the quality of at least the main midway show, which used to be mostly a succession of awkward strips—and with no drop in business whatever. This year's, featuring Dorita, had three well-costumed production numbers with an attractive five-girl line, and three standard vaude acts—skaters, xylophonist and a stand-out comedy acro-dance team, Ted & Denny Peters.

However, the advertised flame (Continued on page 52)

ATLANTIC CITY PREPS FOR BEAUT PAGEANT

Atlantic City, Aug. 28. The annual Atlantic City Pageant, which last year grossed approximately \$125,000, gets underway here Monday (31), when 51 girls who have their eyes fixed on various goals on the show biz horizon arrive here.

On Sept. 8, via elimination through four nights of talent and beauty contests in Convention Hall, "Miss America" of 1952 will emerge, and start tours which will net her from \$65,000 upwards the following 12 months. Honors and cash also are in store for the final nine in order of their elimination.

The femmes will make their first public appearance on Tuesday (4) in the "American Beauty Boardwalk Parade" which will find the strand lined with crowds for some four miles.

Pageant judging starts Wednesday (5) night, with Bob Evans replacing Bob Russell as emcee this year.

San Antonio Ops Protest Vice Raids

San Antonio, Aug. 28. Nitero owners on the west side of the city catering largely to the Latin-American trade were scheduled to hold a series of meetings to protest methods being used in vice squad raids here.

According to owners of the clubs, which also include taverns, the raids are hurting their biz and are causing embarrassment to innocent women.

"Many of the waitresses who have been arrested are qualified in every respect for their jobs, and shouldn't be taken to jail," said one of the operators. "I agree some characters shouldn't be allowed in our places but it isn't fair to just arrest every woman in the place."

According to city laws, every person serving food or drinks must carry a health card issued by the health department after an examination. The operators are also mulling the hiring of an attorney to represent them.

U. S. Acts for Iris, Mex.

The Iris Theatre, Mexico City, will open on a production policy this season, with preem set for Sept. 7. Theatre plans to use U. S. talent.

The Clark Bros. are set to join the show Nov. 2.

TV as 2-a-Day Hypo?

Detroit, Aug. 28. In connection with the Fox Theatre plan to inaugurate two-day stage-screen bills here Thursday (30), The Detroit Free Press commented editorially:

"Maybe the impact of television on the entertainment industry has brought a full turn of the wheel. A new policy to be tried at the Fox Theatre suggests it.

"Vaudeville's death has been attributed to several causes, but certainly the movies had a big part in the old two-a-day program's disappearance. Now it will reappear at the Fox in an effort to counter the boxoffice falloff which came with television—whether that medium was wholly responsible or not.

"The idea is that by playing only two shows a day, first-class live talent can be attracted to the movie house stages—just as it used to fill the vaudeville stages. Under the traditional five-a-day policy of the big film palaces, actors who really gave generously of their best could not stand the pace.

"Perhaps the most curious aspect of the whole case—if you're the kind who likes to speculate on cycles—is that television, itself, may be the instrument which can make the two-a-day scheme succeed. People have always flocked to see their screen favorites in person. If the theatre proprietors can book topflight television acts for their houses, they may be able to produce the same result—with television, in effect, furnishing the exploitation which fills theatre seats."

N. Y. Powwowing VFW No Nitory Spendthrifts But Also No Cutups

The Veterans of Foreign Wars, currently in convention in New York, do not mean much in the way of business, but they aren't keeping the regular customers away.

Bonifaces are now wary of large conventions. The convention plums of the year, the American Legion and the Shriners, according to nitory ops, actually kept customers away because of the street shenanigans. The older Vets are better behaved.

There has been a sprinkling of VFW conventionaires in the niteries, but not enough to cause any b.o. upswing. Straight restaurants, however, have been getting a heavy play. Midtown eateries have been jammed. Hotels are also doing excellently.

One of the more amusing facets of the current encampment was the terrific pickup at the Broadway shooting galleries. Many VFWites couldn't resist the temptation to test their skill at the targets after a lapse of so many years.

The VFW group, estimated at 75,000, are generally orderly. There haven't been too many convention capers such as prevailed when the American Legion was in town several years ago. Broadway is crowded, but pedestrians can navigate safely.

Ex-Saratoga Op Gets 9-Count Indictment

Saratoga Springs, Aug. 28. Arthur Joseph Verra, describing himself as a real estate dealer in Lake George, surrendered to City Judge Stanley L. Van Rensselaer last Saturday (25) after he had been named in a sealed indictment as one of four persons allegedly conducting gambling in 1946, 1947 and 1949 at Piping Rock, formerly Saratoga's swankiest niterie. He was released in \$5,000 bond pending arraignment Sept. 11 in Ballston Spa before Justice Leo J. Hagerty, presiding at the Special Term of the State Supreme Court called for the investigation, which Governor Dewey ordered, of gambling and possible payoffs to local politicians.

Verra was indicted on nine counts, one charging maintenance of a gambling house, another conspiracy, a third common gambling, and six of accepting bets and wagers.

Wylls Newcomb, chief prosecutor's aide in the investigation, said that much of the \$50,000 worth of gambling equipment recently seized in a Saratoga warehouse had come from Piping Rock. The club did not open this season.

Ink Spots to Reopen Philly's Latin Casino

The Latin Casino, Philadelphia, will open Sept. 18 with the Ink Spots toplining. Spot will attempt to get name talent throughout the season and is currently dickering for the Andrews Sisters for the bill to start Sept. 27.

Joe E. Lewis may play the cafe after his stand at the Copacabana, N. Y.

Dow-DeMay Burley

Booker Al Dow and dancer Sid DeMay (Mc Moore) are going in for burlesque operation this season. They've leased the Rialto Theatre, Hoboken, for the purpose. Opening show is yet to be set.

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"Full marks to Miss Howard"
DICK RICHARDS

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THANK YOU, LONDON!

For a Wonderful Season

VARIETY

Churchill's, London
London, June 13.

Arthur Blake, keeps his one-man show going for over an hour, and only the physical effort involved stops him from carrying on much longer. His is the greatest personal success at Churchill's since this ultra-late nightspot reopened at beginning of the year. Audience acclaim has rarely been more unanimous. He holds the room in rapt attention with an amazing display of 20 impersonations, in which he carboyzes a galaxy of Hollywood stars and American entertainment. It's the impressionist's first London appearance, and the wide range of the act, choice of material and timing make it something unique. Each impersonation is a show on its own; some are vivid and stirring cameos, others in breezy, light-hearted style. Myro.

VARIETY

Empire, London
London, July 17.

Karson is continuing his policy of presenting a new edition of running a fresh version of "Cheers," first staged about a year ago, with a repeat of the best dance routines. Show is given a big lift by inclusion of a wide range of impersonations. Arthur Blake, who scores with to fit the mass audience. His impressions score solid with his standard pop characterizations of Gloria Swanson, James Stewyck, and Carmen Miranda, among others. Myro.

VARIETY

Astor, London
London, July 17.

Opening-night response was encouraging and a big celebrity audience gave the U. S. impressionist another sock reception. The most successful of Blake's previous characterizations are retained, and with new material added, it is a stronger entertainment which is improved by division into two halves. Most of his better known Hollywood impersonations click strongly, particularly with the hep show blizzers. Myro.

and THANKS:

NAT KARSON

(Producer, Empire Theatre)

EUSTUS HOEY

(Colony and Astor Clubs)

HARRY MEADOWS

(Churchill's Club)

LESLIE McDONALD

HARRY FOSTER

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(For arranging my entire British tour)

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ARTHUR BLAKE

Opening **AUGUST 30th**
BAR OF MUSIC
Hollywood

with **ALL NEW MATERIAL**
written by **DORA MAUGHAM**

special music by **JERRY GALLIEN** and **ROGER ADAMS**



HOLLYWOOD, HERE I COME!

Schnoz Preems to 350G Advance

Continued from page 50

abandon, and commits his standard grammatical mayhem.

In subsequent sessions, he does his famous routines with Eddie Jackson, plus Jack Roth and Jules Buffano, throws some 50-hats away in exasperation; repeats, with Regina Resnik, the operatic travesty he waxed with Helen Traubel; romps with the line girls, sings the songs with which he has long been identified; and leaves the audience and himself limp at the finish of his third stanza.

On this fourth annual commitment of staging the CNE grandstand show, Leonidoff has excelled his previous three productions. His opening is a park and picnic grounds setting at the start of the century, complete with tandem

bicycles, nursemaids, cops, balloon vendors, family strollers, the moustached instrumentalists in the park bandstand; this with a neat assist from Frank Spencer, the costume designer. Climax to this G. 90s scene is the arrival of 20-odd antique automobiles, all gleaming and travelling under their own power (loaned by the Duster & Goggle Club of Toronto), and complete with contemporary-costumed passengers and drivers.

'Rhapsody in Blue'

Leonidoff's other two lavish production numbers include the public's request for his "Rhapsody in Blue" dance number which scored such a success here two seasons ago. This time, it's in a new form—without the ramps or the 48-girl line being equipped with ostrich-feather fans; but it's still an eye-filling spectacle, with the line in silver gowns and headresses, for a neat Aida Broadbent routine that is only rivaled by her Mountie finale, with the girls in Stetsons, scarlet tunics and briefs for a smash military drill. Apart from Durante, the top applause of the evening went to Niriska for her butterfly wand dance in the "Rhapsody in Blue" number, with Lois & David Adams also over very big for their ballet leaps.

Leonidoff's other colorful production number, most lavish in Spanish castle setting and costuming, is his "Carmen" excerpt, with Regina Resnik as the cigarette-girl and Donald Dickson as Escamillo. Both rousing sing "Habanera" and "The Toreador Song" to a rousing reception, plus the work again of Lois & David Adams, the choral and dancing backgrounds.

A Bow To Canadians

On the past squawks of patriotic CNE-goers that their national exposition was becoming too Americanized, Leonidoff has taken no chances this season in satisfying the Canadian flagwavers. His finale, set against a night-lighted background of the Toronto skyscraper scene, utilizes a spectacular Niagara Falls; the Northern Lights; Indians and Eskimos; the Mountie ballet; the precision squad drills of three separate 56-man units from the Canadian army, navy and air force; the onstage mass singing of "God Save the King" and "O, Canada," climaxed by a terrific fireworks display in which "Their Majesties" are outlined at either side of the huge stage.

But for the cash customers' money, it's still Jimmy Durante's show for solid-selling comedy values; with Leonidoff also scoring on his spectacular scenic and production values. Incidentally, for this 590 by 150 stage dimension, Leonidoff's 60 stagehands are swiftly moving the huge set pieces into place by the use of railroad tracks over which the sets are propelled by jeeps for the swiftest scene changes ever seen up here.

McStay.

Cantor's 2G 1-Niter

Eddie Cantor's date at Totem Lodge, Averil Park, N. Y., Sept. 1, marks a pre-season reunion with his accompanist-songwriter Henry Tobias, spot's entertainment director. Cantor, who starts his regular video sessions on NBC Sept. 9, is getting \$2,000 for this one-niter.

It's Cantor's first appearance in the east prior to start of his tele chores.

Burley Comic Geo. Murray Now Pitt Casino Mgr.

Pittsburgh, Aug. 28.

George Murray, veteran burlesque comic, will see strips from the other side of the foots this season. He's just been appointed manager of the downtown Casino by the I. Hirst outfit, which recently leased the house from George Jaffe for a five-year period.

Frank Shenkel, local newspaper reporter who has been theatre's press agent for a long time, stays on to handle publicity under the new setup.

Vaude, Cafe Dates

Chicago

Charlotte Conger, General Artists Corp. office assistant, leaves to join Chicago, Southern Airlines as hostess. Christine Nelson comes into the Buttery Sept. 4. Hurricanes and Eric Thorsen in for the new Edgewater Beach show Sept. 7. Palace, Rockford, Ill., slated to return to vaude first week in October with Ken Griffin headlining initial show. Sam Roberts books again. Paul Gray plays the Stock Fair, Reno, Aug. 25 for 10 days, and then heads east again to the Chez Paree, Toronto, for two weeks from Sept. 4.

Lou Cohen bought Betty Norman's contract from George Olson. Milwaukee's Wisconsin Street opening will headline Marilyn Maxwell and Duke Ellington's orch Sept. 7. Louise Hoff had to bow out of Lake Club engagement, so Doris King subs this week plus Johnny Matton. Danny Spruce, Dianne & Cameron set for Crystal Terrace, Duluth, Aug. 28. Yoney clowns at the Blittmore, Dayton, Sept. 2. Saul Grauman and his troupe join Dennis Day at the Indiana State Fair Aug. 30 and move over to the DuQuoin, Ill., State Fair Sept. 3.

Berle-Dagmar Chi Date

Chicago, Aug. 28.

Balaban & Katz will raise the tariff at its Chicago Theatre to \$1.25 Friday (31) for the Milton Berle-Dagmar package, which goes in for a week.

Berle's services will net him \$25,000 plus a split over \$60,000 for what may be seven shows a day.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Aug. 28. Patricia Payne, Swiftow theatre circuit, Louisville; Virginia Strum, Neighborhood Theatres, Richmond, Va., and Jeanne Romer, former dancer with Ken Murray, joined the gang in the up section after tops clinics.

Carl Karoly, commercial artist for Warner Bros., a theatre vet for 35 years, in from N. Y. for the usual observation period.

The John Van Burens shot in from N. Y. to bedside Ray (IATSE) Van Buren, whose progress is a noted item.

Deerwood Adirondack Music Center presented "Little Women" to SRO. Garret Roberts, Jr., directed; Ruth Adelstein was stage manager.

Ben Turner, ex-boniface from Detroit, and Ann Coffina, N. Y. dancer in for a bedside with Shirley Handler, niter y songstress, who's showing definite progress.

Dr. Albert Rheimer, staffer of the Bergen Pines, N. J., hospital, in to ogle his former patient, Audrey Lumpkin, who surprised him with her positive improvement.

Stanley (Legit) Nelson, recently in television and a new arrival here, reports real progress; ditto Edwin Rowland, production manager, who flashes his first good clinic, while Joe Fennessey, standard straightman, gets his first O. K. to take mild exercises.

Marie Lavoy in from Atlantic City to see Frank Walters, who is responding to the cure like a veteran.

Write to those who are ill. William (IATSE) Astey took time out while enroute to Montreal to chat with Ray Van Buren, Eddie Stott and Walter (CBS) Romanik.

Shamrock's \$9.60 Tap

Houston, Aug. 28.

Titto Gulzar is skedded to open a two-weeker at the Emerald Room of the Shamrock Hotel tonight (Tues.). Star-billed opening nights are ballyhooed as "Fiesta Nights" with special arrangements for preem crowds.

There is a \$9.60 charge per head, including tax, for the event.

Ottawa

Continued from page 50

dance, "with music composed by Dorita interweaving a weird chant hummed to her by an old gypsy woman who told her the story of the appeasing of the fire god," turned out no nearer to flame than the red foots, and the weird gypsy chant was "I'm the Laziest Gal In Town," which Maxine Stone has used for the past 15 years or so in vaude.

With it, though, Dorita—while retaining considerable of her garb—served up a full-course banquet of bumps, rare, medium and well-done. In an interview with the Ottawa Citizen (for which she was photographed in pin curls, sans makeup, remarking: "I should shoot myself for this!") she said her flame dance might be "too hot for this town." She gave her real name as Deborah Durkin, from Paterson, N. J., where she used to sing with a band.

After opening night the customers began getting the short end. Caught again last show Saturday, the skating act was out, so was one of the dance team's numbers and one showgirl routine—and Dorita herself, though announced, did not appear. One of the line girls subbed for her, with no song and with dimmed-down lights to make recognition difficult. And still no flame dance.

Dorita also ran another girl show nearby, billed as "French Casino—Can-Can Girls" and pitched as "real French burlesque." This one, though getting the same four-bit nick, was strictly from pestilence, with a line of three, utterly unrehearsed, doing the most uncanny can-can ever seen, and a monumentally bored shuck-'n'-shaker whose ecdisiasm was mercifully brief. Only saving grace was an aquatease by Dolores Roselle, a shape from burlesque, who—unlike Dorita—was allowed to doff her bra. Under water it's art.

Weavers

Continued from page 49

Pete Seeger, a member of the quartet, was sponsored by People's Songs, which allegedly skilled for Henry Wallace campaign in 1946. Seeger says he was never sponsored by People's Songs but he knew members of the organization and sang with them.

'The Peekskill Story'

Counterattack has charged that Seeger made a record, "The Peekskill Story," for People's Arts (successor to People's Songs) with Paul Robeson and Howard Fast. The record was made, it was charged, after the Peekskill, N. Y., riots in 1949.

Seeger explained that he had made a recording that later was dubbed into the "Peekskill" disk. Fred Hellerman, another member of the group, said one of his songs had also been dubbed in. Still another member of the group, Lee Hays, a former minister, has been accused of reading a eulogy at the funeral of actor Bob Reed, an alleged New York Communist.

"I read a eulogy at Reed's funeral," Hays said, "but I was misquoted. Bob Reed was a known Communist. He was known and loved by more non-Communists than any Communist I've ever known. He was my neighbor and my lifelong friend. If any more of my friends die, I don't care whether they're Republicans or Communists, I'll be at their funeral to speak if I'm asked. I'm in no position to pick and choose audiences. I don't have to agree with them and I don't propose to be accused or judged by my audiences."

Hellerman said that the group is asked to sing before all kinds of organizations. "We don't know who is in the audience, maybe some are Communists," he declared. "We were darned glad to sing and make a living."

Pete Kameron, manager for the Weavers, explained here that following the story in Counterattack he visited the editor and said he would refuse any future engagements for left-wing groups. Since that time, he said, he has been checking bookings more carefully.

Members of the group say they are primarily interested in songs and singing and not in politics.

HCC-AGVA WRANGLE OVER SERVICE SHOWS

Hollywood, Aug. 28.

Hollywood Coordinating Committee is in a hassle with the American Guild of Variety Artists over control of appearances by entertainers at military posts. Eddie Rio, AGVA Coast chief, declares HCC has jurisdiction over film players only, while all variety acts must get permission from AGVA.

Dispute involves Army and Navy entertainment by Johnny Grant, Nils T. Granlund, Pat Hogan and the Masquers Club. Rio explained: "Acts have on some occasions gone out on junkets for which the person who lined it up actually was paid for the shows, but the entertainers weren't paid. If some of the posts can pay for strip and stag shows they should also be able to pay for other entertainers."

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Reviews

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#1
SINGING STAR

"Wowing them at the Copa."

BEN GROSS,
New York Daily News

"Anne Shelton at the Copa wonderful. England's top songstress, makes her American cafe debut, buxom and blondish, with a good clear voice and winning personality. She was a favorite with American soldiers and has assurance here that she is surefire for U.S. appeal. She dished up an interesting warmth and graceful pleasantries."

FRANK QUINN,
New York Daily Mirror

"She certainly knows how to use the mike, and in her occasional discursions away from the mike she manifests a full-range voice that could fill even as tough a room as the Copa."

Her buxom personality is draped in an attractive black lace-over-green gown, and both set off her strawberry blond good looks. In turn, her vocal prowess is the conquer. She makes her half-hour on the nitery floor a tour-de-force.

This is Miss Shelton's Yank in-person debut and judging by her Copa click she can take out citizenship papers right now."

Abel,
Variety

"Anne Shelton, England's #1 singing star, is attracting attention with her New York debut at the Copacabana. The audience went wild. I never heard such applause. Since her premiere, offers are tumbling into her lap from the Shamrock Hotel in Houston, the Town Casino in Buffalo, Ciro's in Hollywood, the Palmer House in Chicago, the Riverside in Reno and the Desert Inn in Las Vegas."

NICK KENNY,
New York Daily Mirror

"Long a big singer in England, but virtually unknown here except thru her London records, few expected her to live up to advance notices."

Gal opened fast with the rhythmic Shanghai and hadn't gone beyond the first eight bars when she was in. Then a change of pace, 'Too Young,' showing she knew what to do with a ballad—and the crowd was hers. Miss Shelton should ga places in this country on voice alone. There's hardly a fem singer in the pop field today that can touch her."

BILL SMITH,
Billboard

* "A new summer record for attendance and receipts has been established at the Copacabana . . . Anne Shelton a sturdy British redhead who speaks American, who just steps out on the floor, opens her mouth and sings. But loud, and good. I couldn't get too much of her . . ."

GENE KNIGHT,
N. Y. Journal-American



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—AMERICA—

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Direction: MCA

—EUROPE—

Personal Mgr.: DAVID REID

Direction: CHARLES TUCKER AGENCY

Publicity:
TED HARTMAN
New York

Schnoz Preems to 350G Advance

Continued from page 50

abandon, and commits his standard grammatical mayhem.

In subsequent sessions, he does his famous routines with Eddie Jackson, plus Jack Roth and Jules Buffano, throws some 50-hats away in exasperation; repeats, with Regina Resnik, the operatic travesty he waxed with Helen Traubel; romps with the line girls, sings the songs with which he has long been identified; and leaves the audience and himself limp at the finish of his third stanza.

On this fourth annual commitment of staging the CNE grandstand show, Leonidoff has excelled his previous three productions. His opening is a park and picnic grounds setting at the start of the century, complete with tandem

bicycles, nursemaids, cops, balloon vendors, family strollers, the moustached instrumentalists in the park bandstand; this with a neat assist from Frank Spencer, the costume designer. Climax to this G. 90s scene is the arrival of 20-odd antique automobiles, all gleaming and travelling under their own power (loaned by the Duster & Goggle Club of Toronto), and complete with contemporary-costumed passengers and drivers.

'Rhapsody in Blue'

Leonidoff's other two lavish production numbers include the public's request for his "Rhapsody in Blue" dance number which scored such a success here two seasons ago. This time, it's in a new form—without the ramps or the 48-girl line being equipped with ostrich-feather fans; but it's still an eye-filling spectacle, with the line in silver gowns and headresses, for a neat Alda Broadbent routine that is only rivaled by her Mountie finale, with the girls in Stetsons, scarlet tunics and briefs for a smash military drill. Apart from Durante, the top applause of the evening went to Niraka for her butterfly waltz dance in the "Rhapsody in Blue" number, with Lois & David Adams also very big for their ballet leaps.

Leonidoff's other colorful production number, most lavish in Spanish castle setting and costuming, is his "Carmen" excerpt, with Regina Resnik as the cigarette girl and Donald Dickson as Escamillo. Both rousing sing "Habanera" and "The Toreador Song" to a rousing reception, plus the work again of Lois & David Adams, the choral and dancing backgrounds.

A Bow To Canadians

On the past squawks of patriotic CNE-goers that their national exposition was becoming too Americanized, Leonidoff has taken no chances this season in satisfying the Canadian flagwavers. His finale, set against a night-lighted background of the Toronto skyscraper scene, utilizes a spectacular Niagara Falls; the Northern Lights; Indians and Eskimos; the Mountie ballet; the precision squad drills of three separate 50-man units from the Canadian army, navy and air force; the onstage mass singing of "God Save the King" and "O, Canada," climaxed by a terrific fireworks display in which "Their Majesties" are outlined at either side of the huge stage.

But for the cash customers' money, it's still Jimmy Durante's show for solid-selling comedy values; with Leonidoff also scoring on his spectacular scenic and production values. Incidentally, for this 590 by 150 stage dimension, Leonidoff's 60 stagehands are swiftly moving the huge set pieces into place by the use of railroad tracks over which the sets are propelled by jeeps for the swiftest scene changes ever seen up here.

McStay.

Cantor's 2G 1-Niter

Eddie Cantor's date at Totem Lodge, Averill Park, N. Y., Sept. 1, marks a pre-season reunion with his accompanist-songwriter Henry Tobias, spot's entertainment director. Cantor, who starts his regular video sessions on NBC Sept. 9, is getting \$2,000 for this one-niter. It's Cantor's first appearance in the east prior to start of his tele chores.

Burley Comic Geo. Murray Now Pitt Casino Mgr.

Pittsburgh, Aug. 28.

George Murray, veteran burlesque comic, will see strips from the other side of the foots this season. He's just been appointed manager of the downtown Casino by the I. Hirst outfit, which recently leased the house, from George Jaffe for a five-year period.

Frank Shenkel, local newspaper reporter who has been theatre's press agent for a long time, stays on to handle publicity under the new setup.

Vaude, Cafe Dates

Chicago

Charlotte Conger, General Artists Corp. office assistant, leaves to join Chicago, Southern Airlines as hostess. Christine Nelson comes into the Buttery Sept. 4. Hurricanes and Eric Thorsen in for the new Edgewater Beach show Sept. 7. Palace, Rockford, Ill., slated to return to vaude first week in October with Ken Griffin headlining initial show. Sam Roberts books again. Paul Gray plays the Stock Fair, Reno, Aug. 25 for 10 days, and then heads east again to the Chez Paree, Toronto, for two weeks from Sept. 4.

Lou Cohan bought Betty Norman's contract from George Olson. Milwaukee's Wisconsin Street opening will headline Marilyn Maxwell and Duke Ellington's orch Sept. 7. Louise Hoff had to bow out of Lake Club engagement, so Doris King subs this week, plus Johnny Watson. Danny Roberts, Dianne & Camron set for Crystal Terrace, Duluth, Aug. 28. Yonely clowns at the Billmore, Dayton, Sept. 2. Saul Grauman and his troupe join Dennis Day at the Indiana State Fair Aug. 30 and move over to the DuQuoin, Ill., State Fair Sept. 3.

Berle-Dagmar Chi Date

Chicago, Aug. 28.

Balaban & Katz will raise the tariff at its Chicago Theatre to \$1.25 Friday (31) for the Milton Berle-Dagmar package, which goes in for a week.

Berle's services will net him \$25,000 plus a split over \$60,000 for what may be seven shows a day.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Aug. 28. Patricia Payne, Swiftow theatre circuit, Louisville; Virginia Strum, Neighborhood Theatres, Richmond, Va., and Jeanne Romer, former dancer with Ken Murray, joined the gang in the up section after tops clinics.

Carl Karoly, commercial artist for Warner Bros., a theatre vet for 35 years, in from N. Y. for the usual observation period.

The John Van Burens shot in from N. Y. to bedside Ray (IATSE) Van Buren, whose progress is a noted item.

Deerwood Adirondack Music Center presented "Little Women" to SRO. Garret Roberts, Jr., directed; Ruth Adelstein was stage manager.

Ben Turner, ex-boniface from Detroit, and Ann Coffina, N. Y. dancer in for a bedside with Shirley Handler, nitery songstress, who's showing definite progress.

Dr. Albert Rheimer, staffer of the Bergen Pines, N. J., hospital, in to ogle his former patient, Audrey Lumpkin, who surprised him with her positive improvement.

Stanley (Legit) Nelson, recently in television and a new arrival here, reports real progress; ditto Edwin Rowland, production manager, who flashes his first good clinic, while Joe Fennessy, standard straightman, gets his first O. K. to take mild exercises.

Marie Layon in from Atlantic City to see Frank Walters, who is responding to the cure like a veteran.

Write to those who are ill. William (IATSE) Astley took time out while enroute to Montreal to chat with Ray Van Buren, Eddie Stott and Walter (CBS) Romanik.

Shamrock's \$9.60 Tap

Houston, Aug. 28.

Titto Guizar is skedded to open a two-weeker at the Emerald Room of the Shamrock Hotel tonight (Tues.). Star-billed opening nights are ballyhooed as "Fiesta Nights" with special arrangements for preem crowds.

There is a \$9.60 charge per head, including tax, for the event.

Ottawa

Continued from page 50

dance, "with music composed by Dorita interweaving a weird chant hummed to her by an old gypsy woman who told her the story of the appeasing of the fire god," turned out no nearer to flame than the red foots, and the weird gypsy chant was "I'm the Laziest Gal in Town," which Maxine Stone has used for the past 15 years or so in vaude.

With it, though, Dorita—while retaining considerable of her garb—served up a full-course banquet of bumps, rare, medium and well-done. In an interview with the Ottawa Citizen (for which she was photographed in pin curls, sans makeup, remarking: "I should shoot myself for this!"), she said her flame dance might be "too hot for this town." She gave her real name as Deborah Durkin, from Paterson, N. J., where she used to sing with a band.

After opening night the customers began getting the short end. Caught again last show Saturday, the skating act was out, so was one of the dance team's numbers and one showgirl routine—and Dorita herself, though announced, did not appear. One of the line girls subbed for her, with no song and with dimmed-down lights to make recognition difficult. And still no flame dance.

Dorita also ran another girl show nearby, billed as "French Casino—Can-Can Girls" and pitched as "real French burlesque." This one, though getting the same four-bit nick, was strictly from pestilence, with a line of three, utterly unrehearsed, doing the most uncanny can-can ever seen, and a monumentally bored shuck-'n'-shaker whose edyslasm was mercifully brief. Only saving grace was an aquatease by Dolores Roselle, a shape from burlesque, who—unlike Dorita—was allowed to doff her bra. Under water it's art.

Weavers

Continued from page 49

Pete Seeger, a member of the quartet, was sponsored by People's Songs, which allegedly skilled for Henry Wallace campaign in 1946. Seeger says he was never sponsored by People's Songs but he knew members of the organization and sang with them.

'The Peekskill Story'

Counterattack has charged that Seeger made a record, "The Peekskill Story," for People's Arts (successor to People's Songs) with Paul Robeson and Howard Fast. The record was made, it was charged, after the Peekskill, N. Y., riots in 1949.

Seeger explained that he had made a recording that later was dubbed into the "Peekskill" disk. Fred Hellerman, another member of the group, said one of his songs had also been dubbed in. Still another member of the group, Lee Hays, a former minister, has been accused of reading a eulogy at the funeral of actor Bob Reed, an alleged New York Communist.

"I read a eulogy at Reed's funeral," Hays said, "but I was misquoted. Bob Reed was known Communist. He was known and loved by more non-Communists than any Communist I've ever known. He was my neighbor and my lifelong friend. If any more of my friends die, I don't care whether they're Republicans or Communists, I'll be at their funeral to speak if I'm asked. I'm in no position to pick and choose audiences. I don't have to agree with them and I don't propose to be accused or judged by my audiences."

Hellerman said that the group is asked to sing before all kinds of organizations. "We don't know who is in the audience, maybe some are Communists," he declared. "We were darned glad to sing and make a living."

Pete Kameron, manager for the Weavers, explained here that following the story in Counterattack he visited the editor and said he would refuse any future engagements for left-wing groups. Since that time, he said, he has been checking bookings more carefully.

Members of the group say they are primarily interested in songs and singing and not in politics.

HCC-AGVA WRANGLE OVER SERVICE SHOWS

Hollywood, Aug. 28.


Hollywood Coordinating Committee is in a hassle with the American Guild of Variety Artists over control of appearances by entertainers at military posts. Eddie Rio, AGVA Coast chief, declares HCC has jurisdiction over film players only, while all variety acts must get permission from AGVA.

Dispute Involves Army and Navy entertainment by Johnny Grant, Nils T. Granlund, Pat Hogan and the Masquers Club. Rio explained: "Acts have on some occasions gone out on junkets for which the person who lined it up actually was paid for the shows, but the entertainers weren't paid. If some of the posts can pay for strip and stag shows they should also be able to pay for other entertainers."

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—Variety, Aug. 1, 1951

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BEN GROSS,
New York Daily News

"Anne Shelton at the Copa wonderful. England's top songstress, makes her American cafe debut, buxom and blondish, with a good clear voice and winning personality. She was a favorite with American soldiers and has assurance here that she is surefire for U.S. appeal. She dished up an interesting warmth and graceful pleasantries."

FRANK QUINN,
New York Daily Mirror

"She certainly knows how to use the mike, and in her occasional discursions away from the mike she manifests a full-range voice that could fill even as tough a room as the Copa."

Her buxom personality is draped in an attractive black lace-over-green gown, and both set off her strawberry blond good looks. In turn, her vocal prowess is the convincer. She makes her half-hour on the nitery floor a tour-de-force.

This is Miss Shelton's Yank in-person debut and judging by her Copa click she can take out citizenship papers right now."

Abel,
Variety

"Anne Shelton, England's #1 singing star, is attracting attention with her New York debut at the Copacabana. The audience went wild. I never heard such applause. Since her premiere, offers are tumbling into her lap from the Shamrock Hotel in Houston, the Town Casino in Buffalo, Ciro's in Hollywood, the Palmer House in Chicago, the Riverside in Reno and the Desert Inn in Las Vegas."

NICK KENNY,
New York Daily Mirror

"Long a big singer in England, but virtually unknown here except thru her London records, few expected her to live up to advance notices."

Gal opened fast with the rhythmic Shanghai and hadn't gone beyond the first eight bars when she was in. Then a change of pace, 'Taa Yeung,' showing she knew what to do with a ballad—and the crowd was hers. Miss Shelton should go places in this country on voice alone. There's hardly a fan singer in the pop field today that can touch her."

BILL SMITH,
Billboard

* "A new summer record for attendance and receipts has been established at the Copacabana . . . Anne Shelton a sturdy British redhead who speaks American, who just steps out on the floor, opens her mouth and sings, But loud, and good. I couldn't get too much of her . . ."

GENE KNIGHT,
N. Y. Journal-American



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TED HARTMAN
New York

Riviera, Ft. Lee, N. J.

Victor Borge, Ralph Curtis, Ethel Burns & Melodymen (5), Nanci Crompton, Clark Ranger, Sherry Stevens, Donn Arden Line (12), Walter Nye Orch, Rene Touzet Orch; minimum \$5.

Bill Miller apparently is attempting to broaden the appeal scope of the Riviera. He's been making a potent pitch for the east-side trade with the last three headliners to play the spot. Beginning with Mary McCarty and through Peter Lind Hayes-Mary Healey and the current Victor Borge, these entertainers are better known for their work in the swankier than in the mass-appeal rooms. The fugitives from the Persian and Wedgwood Rooms are apparently bringing in a new crop of customers for this Miller hospice.

During the summer months when many of the Riviera's regular clientele are vacationing, spot has to draw from a wider area to keep the room filled. It's apparently working out well.

Victor Borge, current topliner, should mean considerable boxoffice in these environs. He's guested frequently on video in addition to having had his own show last season. Borge is more accustomed to the intimacies and theatre and concert platforms, hence there's some need of adjusting his routines to meet the requirements of king-sized cafe floors. In his preem showing, Borge indicated his staying power by keeping the customers interested for a total running time of 55 minutes, which is a marathon stint for any floor. There were times when the crowd drifted away, but Borge has sufficient material to bring 'em back.

Borge is a performer of considerable wit and charm. He's literate, has a great deal of finesse and shows a great deal of background both pianistically and in the spiel departments. His dissertation on punctuation is still one of the highlights on his long stint. Variations on the theme of "Happy Birthday" in the style of the old masters are rich in wit and musical humor. Borge used an extensive part of his comedic catalog as well as segments of serious pianistics and walked off a hit.

Another newcomer here is Ralph Curtis (New Acts), who formerly top-tenored with the Melodymen. Curtis is frequently backed by the harmonies of this quintet, a mixed male group comprising two Negroes and three whites. Melodymen show some rich tonal work in their efforts and rate heavy mitings. Ethel Burns does the piano accomps for this group and Curtis.

Surrounding show is still going along in high gear with Nanci Crompton dispensing a top brand of ballet work. Vocals are by Clark Ranger and Sherry Stevens. The Donn Arden-routined line provides eye-filling displays. Walter Nye showbacks excellently and Rene Touzet does out the rumba rhythms. *Jose.*

Desert Inn, Las Vegas

(PAINTED DESERT ROOM)

Las Vegas, Aug. 21.

Ritz Bros. (3), Mattie Sondi, Romanos (3), Gene Griffin, Arden-Fletcher Dancers (8), Carlton Hayes' Orch (11); no cover, no minimum.

In putting on the Ritz, Desert Inn tosses a natural which should not only daub black ink on ledgers but harass the maitre d' in supplying demand for tables.

Three split personalities, Harry, Al, and Jimmy rock the room with their ofttime familiar shenanigans—a continuance of same beldam they bring into the casino and D. I. environs before and between shows. Harry instigates plenty of off-color gestures, pantos, and ad libs, yet it's not a kiddies' shivaree the lads perform for, so much of their indigo may be expected.

Frantic pace begins at walkon with a double-talk chatter and swishantics. Leads into "Bridgeport," enlarging upon the Ritz' genesis in showbiz. Only new routine in layout is introed—an operatic parody on clog theme, "Be Happy, Go Lucky," in which Harry saheys forth a la Italian opera composer with Jimmy as assistant. Belt across dialect gags with Al playing straight. Resolve into special lyrics contoured to several w.k. operatic arias. Harry's mugging is chief laugh-roper in this.

Oldie "Continental Gentlemen" ribs "foreign" warblers Brissin, Chevalier and Sabion. Swing into "Collegiate" steppery to grab first big ovation. Trio still appears to be about tops in the biz for such burlesqued three-way hoofing. "Gypsy Tea Ball" finds Harry waving his bag of Liptons and other two firing questions from house. "Sascha, Mischa and Gus" wraps routine for great walkoff. "Guy in

the Middle" is fave in which Al and Jimmy shunt Harry offstage while they moan plight.

After Harry's return, mad slapstick ensues with boffo splash into whipped-cream pie. Seg into "Tiger Rag" challenge clearing bash with terrific exit. On begoff gab by Harry, Jimmy and Al return with mop and broom to clean up parquet for sock curtain mitts and yocks.

Mattie Sondi attempts to sell a batch of tunes during her deuce slot, but falls short. Seems to be a no click personality this room in spite of hard work. Reels off "I'm Gonna Live 'Til I Die," "Good Man is Hard to Find," to reach a few chuckles in "Don't Ever Give Your Number."

Romanos prime with loads of sparkie uncorking mobile knockabouts, flips and comedies. With constant acro romps, trio works into back flips, twists, spot butterfies and hair-raising three-high and fall, energizing screams from distaffers ringside. Triple back flips into reverse piggyback cart-off garners, whistles and cheers.

Arden-Fletcher line returns this show with eight femmes who fill out costumes nicely and wave becomingly. Gene Griffin makes bow as emcee and production warbler in "Get Happy" and "Mambo." Good-looking appearance plus easy manner marks him as excellent pilot for this room. Carlton Hayes' Orch blows standout show all the way. *Will.*

Saxony, Miami Beach

(SHELL-I-MAR ROOM)

Miami Beach, Aug. 26.

Patsy Shaw, Tano & Dee, Chavez and Cortez Orchs; \$1.50 minimum.

Patsy Shaw, returning to the Saxony, has been around for quite some time now and has worked many spots in this area. Much streamlined and well provided with special (Eli Bass) material, she currently adds up as a more subdued albeit potent comedienne. Her timing and handling of the comedy stuff she essays stamp her as a highly satisfying cafe act, though still in need of disciplining.

Her opener sets laughs with number based on "Just One Of Those Things." "Maharajah" is straight "Broadway Hall of Fame" in which she limns short and effective impresoes of Eva Tanguay, Helen Morgan, Merman and Tucker for the femme entries and winds with trib to Jolson. Another straight that clicks is "How Deep Is The Ocean." Returns to comedy with howler on "Music, Music, Music." They kept her on for some 35 minutes.

Hotel dance studio team, Tano & Dee, are okay with Latin interps and a Charleston that is authentic and smartly routined. Chavez emcees, tees off matters with his robust South American song versions of which "Baba Lu" is standout. Cortez and orch mix Latin and American tempos to keep the dancefloor filled. *Larry.*

Hotel Bellerive, K. C.

(EL CASBAH)

Kansas City, Aug. 25.

Joaquin Garay, Joe Vera Orch (5); \$1, \$1.50 cover.

Usual policy of a single act along with the Joe Vera orch is in force again at the midtown Bellerive. Show has plenty of music and comedy, and keeps customers interest high through most of the 40 minutes.

Fortnight is the final date here for Joe Vera crew, which closes out after two and a half years. Vera has the spotlight to open the show, and comes through with his usually fine keyboard work on a rumba, "Lamento Borinqueno." Art Devaney brings his seven-piece orch in beginning Sept. 7, anniversary week at the hotel.

Casbah date is the first in town for Joaquin Garay, songster and funnyman from the Coast. It's readily evident he's a vet performer, and knows well his way around a mike and an audience. This one he had fairly well at his command with both excellent singing and personable comedy. For some reason he chose to mar the proceedings here and there with some rough stuff, out of order from a performer of this calibre.

Entree is straight vocal on "Gay Ranchero" done in both Spanish and English, and follows with chatter which gives the lighter touch to the proceedings throughout. "Would I Love You" and "Ciancy Lowered the Boom" both done in fine fashion, the latter as closer. Midway, Garay works in session of impressions and characterizations on Texans and Irishmen, both good for passel of laughs. "Enjoy Yourself" and "Smoke, Smoke, Smoke That Cigarette," also come in for some vocalizing and kidding, most of it delightful. *Quin.*

Mocambo, Hollywood

Hollywood, Aug. 23.

Ella Logan, Tippy & Cobina, Eddie Oliver's Orch; minimum \$1.50-\$2.

Ella Logan moves in and Tippy & Cobina, the rhesus monkeys, hold over for a promising session. Miss Logan leans completely on her old standby songaig this time, and that would appear to be precisely what the Loganacs require. The highland lassie belts over a highly enjoyable half-hour, so it looks like money in those bonnie, bonnie banks for Mocambo's Charlie Morrison.

Miss Logan's storied knack of making every word sound like it's being sung for the first time is very much in evidence throughout her exciting turn. Her big numbers are the Irish come-all-ye, "Girl of the County Down," sans music or mike, and "The Thrill Is Gone." She gives her standard bounce treatment to "Who Cares?" "After You've Gone," "I've Got the World on a String," "Take Me Out to the Ball Game," "A Pretty Girl Is Like a Melody," "Sunny Side of the Street" and "My Bonnie Lies Over the Ocean," and all are solidly applauded.

Eddie Oliver's orch is back on the podium, Emil Coleman having wound his pleasant run and skipped back east. Oliver himself accomplishes the seemingly impossible by keyboarding an accompaniment for the simian who solovoxes "People Will Say We're in Love," and the band's beat is still up there with the best. *Mike.*

Ciro's, London

London, Aug. 23.

Cecil Landeau's "What's New?" with Rasma Dukat, Diana Monks, Aleta Morrison, Patricia Dare, The Jagger Twins, Irving Davies, Warren Mitchell, Eleanor Fazan, Paddy Stone, Fenella Field. Lyrics, Geoffrey Parsons, Peter Myers, Alick Graham; music, Berkeley Fass, Ronnie Cass; choreography, Irving Davies, Paddy Stone; Ambrose's Orch, Francisco Chavez Samba Band; minimum \$5.

Ciro's remains one of the few West End night spots that goes in for a full-scale floorshow and doesn't rely on just a single act. For nearly two years, the productions have been staged by Cecil Landeau with varying degrees of success. Current effort, which opens the new season, is above average in entertainment quality, but still lacks spice and pace.

Landeau has recruited for these nitery presentations what is now, virtually a resident company. But a newcomer in the present production is a Latvian multi-lingual songstress with charm, style and personality. Rasma Dukat knows how to put a number across in German, English, French and Italian. Her version of "Lili Marlene" in three languages and the other numbers in the routine provide a fresh touch among the more familiar faces.

One of the fundamental weaknesses of the show is the poor standard of some of the original lyrics. The only standout number is Geoffrey Parsons' "Camp Followers," but there is also a near-hit with "Persian Lament," a topical song which doesn't quite make the grade.

The main song and dance routine has been pegged to "Jezebel," currently high on the hit parade. This is a colorful number, vigorously danced by Paddy Stone, with effective support coming from Eleanor Fazan, Patricia Dare and Aleta Morrison. The Jagger Twins have a pleasant little number to themselves called "Twin Set," but Irving Davies' singing of "The Begat" with Diana Monks and Aleta Morrison could hardly be heard. For the closing sequence, Landeau has resuscitated "If I Were Not Upon the Stage," which has been done several times at this spot during the past two years. The customers seem to like it.

Ambrose's orch did an okay job with the background music, and Francisco Chavez's Samba Band caters to the rhythm fans.

Myro.

Bellevue Casino, Mont'l

Montreal, Aug. 25.

The Olguns (3), The Pitchmen (3), Sis & Sonny Arthur, Galeena Netchi, Charles Tyrell, Manuela del Monte, John Kelly & Remy Tricov, Casino line (8), Bix Belair Orch (12), Julio Reyes Quartet; admission 50c-\$1.

Despite the high cost of living and general moaning going around about the lack of dough, people still seem to have plenty of the folding stuff for entertainment, if SRO biz at Bellevue Casino and other flash saloons for the past few weeks means anything.

Much of this business, in a season that is normally spotty, is due

to unusually cool weather and one of the biggest years for tourists from the U. S. and other parts of Canada. To take care of the visitors, and also to get his share of the floating bucks, owner Harry Holmlok has spread himself again, and with Madame Karamova doing the productions, present layout is one of best to date.

Headliner with local patrons is the Olgun trio, who return for a second engagement within the year. Their sensational tumbling and general acro abilities make one of the most colorful finales this room has offered.

Newcomers to Montreal, the Pitchmen have the vaude approach necessary to compete with the lavish spectacles. These three affable guys acquit themselves neatly and draw salvos for their gimmicked music session and off-the-cob instrumental impress stanzas.

Sis & Sonny Arthur make for a lively opening with their personality-loaded terping. Starting straight, team break into the comedies for a solid reception but overdo session with a tiresome audience patish stint which makes their begoff anti-climactic.

Manuela del Monte exhibits her various charms through the medium of a demure strip number and follows with some nifty toe work that scores. Charles Tyrell, a hold-over, does emcee chores and shares vocal honors with Galeena Netchi, well-stacked blonde with more appearance than voice.

Dancers John Kelly & Remy Tricov hypo the line work and Bix Belair's orch ably backgrounds entire showcase and splits customer sets with the Julio Reyes combo. *Newt.*

Last Frontier, Las Vegas

(RAMONA ROOM)

Las Vegas, Aug. 24.

Wiene Bros. (3), with Mildred Seymour; Mae Williams, Jerry Pederson, Jean Devlyn Dancers (9); Bob Millar Orch (11), Don Baker; no cover, no minimum.

Fiddle-faddle antics of the Wiene Bros. garnish this new casement with 30 minutes of assorted chuckles and yocks, while busty Mae Williams tosses in a lot of oomphy thrashing for enticement of desert prospectors. With the changing of hotel ownership taking place current to opening, biz will be eyed closely by new management—Jacob Kozloff, Guy McAfee, and Beldon Kattelman.

Throng of midweek tourists are boosting takes, thereby creating a rather "false" economy. Still, by comparing Frontier cash boxes with other resort hotels on the Strip, a certain measure can be obtained. This comparison is made by a combination noting of entertainment draw, plus amount of dice tables working, over amount of moola being bet per game. In such fashion it can be said that certain spots are doing no biz, although showspots and casinos are filled, when table bets amount to only a few bucks.

Present packet in Ramona Room has enough zoom to make pretty fair showing, although stacked against some formidable arrays elsewhere on the Strip. Wiene Bros., with Herbert as pseudo-serious emcee, the mischievous puckishness of Sylvester, and Teutonic spoonerisms of Harry, amount to an easy, loping half-hour. Aided by their long-suffering accomper, Mildred Seymour, the lads tour with fiddles through plenty of hokum. Terp sesh takes a fling with Harry and Sylvester stomping "Charleston," "Jitterbug" foolishness with Sylvester attired in zoot, "Barn Dance," and return to trio's "Charleston."

"Fantasie Espagnol" is attempt at serious dueting between Herbert and Miss Seymour, broken up at finish with "Cumana" entrance of femme-attired Harry and Sylvester shaking maracas and derrieres. Odd quietude settles on room after such absurdities when Miss Seymour ripples through Debussy's "Reflets Dans L'Eau" in creditable classical form. Wieres cap proceedings with short dance sesh for zany exit and hefty mitts.

Mae Williams displays a deep, throaty set of pipes and easy-to-gloom assurance from intro tune "Big Wide Wonderful World," through "All the Things You Are," and uptempo "Live 'Til I Die." Neat reprise of her recent Coast "Girl Crazy" stint brings up a well-conceived "But Not For Me." Tour de force, and always included in the Williams' book, is "Tenebment Symphony," garnering appreciative kudos. Bouncy "You Do Something To Me" rounds out a very satisfactory songstint.

Jean Devlyn line improves this outlay with gals gownned by Billy Livingston and Mme. Berthe originals. Two productions solo personable Jerry Pedersen, Jovelles Renee, Dolores Frazzini, and Betty London. Bob Millar batons orch backstopping effectively. *Will.*

Palmer House, Chi

(EMPIRE ROOM)

Chicago, Aug. 23.

Mary McCarty, Teddy & Phyllis Rodriguez, Paul Sydel, Merriel Abbott Dancers (9), with Bob Freilson; Eddie O'Neal Orch, with Marshall Gill; minimum \$3.50, cover \$1.

Mary McCarty has moved into this ornate supper room to more din and fray than the cut-glass chandeliers can stand. Opening night (23), as a matter of fact, was the wildest melee witnessed around here in more than a year. Even the headwaiters broke down. It was personality night all the way, the staid patrons here glimpsing what may be the hottest, super-charged female singer to stand on any Merriel Abbott podium.

What's more remarkable is that Miss McCarty's material is salty enough to send Empire Room clientele off in a huff under ordinary circumstances. She clouts 'em from the beginning with her monolog, "I'm Gonna Stay Sober Tonight," and has them pleading for more. Wallop packed in her opener is big enough to get her across some tedious moments, particularly her "Lonesome Gal" takeoff. Number is fairly clever but needs more big chucklers to tilt. Gel's "Flaming Youth" number, for which she dons flapper togs, is the turn's high point. She twists, kicks and shimmies till the joint's in a bedlam. While they're still groggy she measures them off with a panto on silent pix, then mops, up with her raucous take-off on femme singers.

It's probably true that Mice McCarty's dynamic personality is her mainstay. Her one serious vocal effort acted more as a respite from the excitement than as a change of pace. And her closer, an impress of folk singers, impresses as much too subdued a closer for the gal. As it was, she "merely" begs off.

Rest of the show is exceptional. Teddy & Phyllis Rodriguez are excellent with five suave, albeit not patent-leathered, ballroom numbers that grab plenty applause. While all five routines are good for extraordinary dividends, their Charleston bit and a combo of soft-shoe plus straight ballroomology are the standouts.

Opener Paul Sydel gets across handily with his coordinated mitts. He does his standard hand-to-hand with the almost human pooches, and for a closer puts a pint-sized Chihuahua through its paces for plenty of laughs.

Merriel Abbott gals dance capably through two production numbers with Robert Freilson, latter registering strongly with his lead terping. Eddie O'Neal, who does his customary excellent job from behind, lures plenty dancsators out between shows. And Miss McCarty's accompanist Billy Roy fits hand-to-glove with the lady. *McL.*

Hotel Biltmore, L. A.

(BILTMORE BOWL)

Los Angeles, Aug. 21.

Marjorie Garretson (with Alex Studer), Ruth Harrison & Alex Fisher, June Edwards, Dorothy Dorben Adorables (10), with Hermine & Christopher; Stuart Rose, Hal Derwin Orch (13), Gene Bari Trio. Cover \$1, \$1.50.

Having switched successfully to girl shows about two months back, manager Joe Faber has the formula down pat now. This new layout, second to feature a line of girls, adds up to the best entertainment package he's had in the downtown hotel spot for some time. Business should be brisk, with locals as well as tourists attracted by the offering.

Three standard acts are spiced by a trio of production numbers in each of the hour-long floorshows to insure peak attention. Fashion foibles of the distaff side provide the thin thread to hold the production numbers together, and Dorothy Dorben has created some fine new eye-filling routines to keep the show moving.

Sophisticated songs of Marjorie Garretson hold the spotlight. She earns a begoff after a hard-working stint that takes her through such numbers as "Rowboat for Romance" and "Not Much Difference in Men." Well-paced offering is slickly timed to make the most of the lyrics, getting a fine assist from Alex Studer at the piano. Satirist sits in for some keyboarding herself on a quick medley of oldies and closes to smash response with a take-off on La Tucker and a bit of patter that answers the obvious ringside questions about similarities in style.

Dance team of Ruth Harrison & Alex Fisher earns rapt attention with terpsichorean takeoffs that delight. Best is their satire on

(Continued on page 55)

VARIETY BILLS

WEEK OF AUGUST 29

Numerals in connection with bills below indicate opening day of show

whether full or split week

Letter in parentheses indicates circuit, (FAM) Fanchon Marzocchi; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reads

NEW YORK CITY
 Music Hall (I) 30
 Marilyn Murphy
 Senior Cortez
 4 & 1 Lambert
 Bettina Roay
 Patricia Drylie
 Brunhilda Roque
 Corps de Ballet
 Eric Hulton
 Rockettes
 Sym Orch
 Palace (R) 30
 D & D Workman
 Betty Clark
 Gillette & Richards
 Sharkey
 Delmar
 DeLage & Shirley
 Herbert & Saxon
 Roger Ray
 Paramount (P) 29
 Ray Murray
 Toni Arden
 Norwood Smith
 Prude & Day
 Elliott Lawrence O
 RKO (I) 29
 Frank Fontaine
 Harmonia
 Norwood Smith
 Carol Lynne
 Arnold Shoda
 John Walsh
BALTIMORE
 Royal (I) 31
 Johnny Rodgers O
 Tiny Grimes
 swallows
 Baby Scraggs
 Earl Williams
 Betty Bexley
 Edwards Sls
CHELSEA (Mass)
 Olympia (P) 30 Only
 Asylum of Horrors

BRITAIN
BIRMINGHAM
 Hippodrome (M) 27
 Guy R. Lee
 Rebe & Belle
 1 & J Crastonian
 Jackie
 2 Arvins
 Carl Hulse
 Maude Weldon
 Harry Bailey
 Donald B Stuart
 Royal (M) 27
 Leo Franklyn
 Ivy Hazel
 Frank Leighton
 Martien Tiffen
BLACKPOOL
 Opera House (I) 27
 H & B Bernard
 Vera Lynn
 Jack Radcliffe Co
 Harry Decombe Co
 Ewa Yare
 Palace (I) 27
 Jack Train
 Steve Conway
 Billy Bartholomew
 Morgan & Gray
 Chris Sands
 Betty Hobbs Girls
 Mabel Melrose Sls
 Tower Circus (I) 27
 Charlie Carroll & 1
 Smiths
 Kates French
 Oscar Konyots
 Lions
 G. Alexander Tp
 Victor Julian &
 Pets
 Enes Animals
 4 Richy
 1 Lortinos
 Mars Tp
 Arringtons
 3 Hous
 Jimmy Scott
 Flying Constellation
 Little Jimmy
 Annettes
Circusettes
WINTER GARDEN
 (I) 27
 Norman Evans
 Senor Carlos
 Canfield Smith &
 3 Goodness
 12 Whitley Girls
 4 Zio Angels
 Dolly Dogs
 Joy Beatie
 Anna Mac
 Geth Lancelles
BOSCOMBE
 Hippodrome (I) 27
 Billy Whittaker
 Billy
 B & T Clayton
 Phil Lester
 Eric Marsh
 Gail Harvey
 Jack Leonard
 Gardiner & Baxter
 H. Diddle Diddle
 Tera
 Betty Juves
BRIGHTON
 Hippodrome (M) 27
 Frankie Howard
 3 Gail Taylor
 Arthur Richards
 Joy Beatie
 3 Jokers
 Greta Bristol 3
BRISTOL
 Hippodrome (I) 27
 Lauri Lupino Lane
 Rod Twine
 Freddie Carlisle
 George Truax
 Ken Wilson
 Pop White &
 Stagger
 4 Weller Singers
 Hippodrome (S) 27
 6 Star Chils
 Robinson
 Alvin Co Bernish
 Dowie & Kane
 Tattersall & Jerry
 Paula Coult
 4 Pankette
 Joy Joy & Joy
BRISTON
 Hippodrome (I) 27
 D. Crook &
 Craypeta
 Jack Watson
 Harry Tate
 Joe Church
 4 Weller Singers
 Sydney Shaw
 3 Atlantas
CHELSEA
 Hippodrome (I) 27
 Collison & Green
 Kay Cavendish
 Dick Henderson
 4 Bernos
 Lucky & Henry
 Vale
 Joa Gresham

CHICAGO
 Chicago (P) 31
 Milton Berger
 Dagmar
 4 T. Torio Men
 Christianas
 Magid Triplets
 Fatoe Marco
 Leonard Sues
 Sid Gary
 Stan Ross
 Regal (P) 31
 Billy Holiday
 Herb Fields O
 Buck & Bubbles
 Dynamite Jefferson
 Earle
LYNN (Mass)
 Paramount (P)
 31 Only
 Asylum of Horrors
 Olympia (P) 29
 Tony Olla
 Jack Parker & Doll
 Bill Darnel
 Nip Nelson
 Milk Herth 3
NEWTON (Mass)
 Paramount (P)
 29 Only
 Asylum of Horrors
PITTSBURGH
 Penn (I) 30
 R. & M. Carvale
 Don Henry 3
 Guy Mitchell
 Jay Lawrence
 Patti Page
WINNINGTON
 Capitol (L) 30
 Going Native
 Howard (I) 31
 Rayne
 Arnett Cobb O
 Manhattan Paul
 Eunice Davis
 Kuke & Foke
SYDNEY SHAW
 Original Peter
 CHICKWICK
 Empire (M) 27
 3 Smith Bros
 Caryll & Mundy
 Billy Thorburn
 Roger Carne
 Para Nine
 Fe Jover & Jack
 Richards Sls
COVENTRY
 Hippodrome (I) 27
 Albert Modley
 Billy Russell
 Jack Daly
 Nicholls & Martin
 Reco & May
 3 Speedmacs
 Daven & Blondes
EAST HAMPTON
 Metropolitan (I) 27
 Forbes & Barrie
 Leach Welch
 Arthur Worsley
 Adrian & Spreo
 Woods & Jarrett
 Roger Burns
 Jones & Foss
 Balmoral 4
 Palace (I) 27
 Hutch
 Jimmy James Co
 Michael Howard
 A J Powers
 Grace Mare
 Frank Marx & Iris
 Billy Redman
 Les Traversos
FINSBURY PARK
 Hippodrome (I) 27
 Agneta & Sylvio
 Arthur Askey
 Williams & Shand
 Florence Desmond
 4 Kentons
 Mooney & King
 Harry Jacobson
 Archie Elray
 Betty Gloria &
 Lindy
MACKENZIE
 Empire (S) 27
 Cyril Doer
 Rhoda Rogers
 Billy Hancock
 Kirby & Hayes
 Regency Twins
 Richard Martin
 Nudes
 Evelyn Taylor
 Sam Linfield Co
LEDS
 Empire (M) 27
 Carroll Lewis Co
 Christine Norden
 Charlie Clapham
 Lester Sharp & Iris
 2 Lenard
 Swan & Leigh
LEICESTER
 Palace (S) 27
 Bartlett & Hous
 Francis & Sheen
 Zampa & Ondoline
 Douglas Harris
 Kenne Lucas
 Les Morgan
 Cliff Sherlock
 Les Dounes
 Eddie Helme
 Bruce Calver
 Express Lovells
 Accorcion Aces
 Douglas Currie
 John Davis
LINCOLN
 Royal (I) 27
 Jimmy Malvern
 Fisher Dixon
 Freddie Carlisle
 Glamorous Lovies
 Roy Smith
 Ellen Dunham
 Lillian Pearson
 Jack Baron
 Sydney Pearson
 Jeanette & Jay
 Michael Morgan
 Fred Sadler
 Dickie Bird
 Ernie Ellis
 Steps Lee
 Doris Weston
LIVERPOOL
 Empire (M) 27
 Billy Cotton Bd
 Mills & Bellis
 Fred Sadler
 Arthur Dowler
 Les Mathis
 George Meaton
 Alford Tp
 2 Cromvelles
LONDON
 Palladium (M) 27
 Jack Carson
 Donald Brown
 Marion Colby
 Tommy Wells
 Deep River Boys
 Stanley & Moll
 Clifford Stanton
 Rudine

PALLADIUM GIRLS
 Skyrockets Ore
 Monadors
MANCHESTER
 Hippodrome (S) 27
 Sam Browne
 Wilson Keppel &
 Betty
 A. & Ward
 Bobby Brandt
 Joe Black
 Ellen Kauer
 Walther &
 Dorraide
H & A Ross
NEWCASTLE
 Empire (M) 27
 2 Neddie
 Lee Lawrence
 MacDonald &
 Graham
 Sally Ann Howes
 Terry Hall
 Peter Sellers
 Hotley 3
 Michael Bentline
 Nip Nelson
NORWICH
 Hippodrome (I) 27
 Cavan O'Connor
 29 Only
 Linda & Lana
 Allen & Lee
 A & V Farrell
 Valma
 Leslie Adams
 Dorsen & Victor
NOTTINGHAM
 Empire (M) 27
 George Robey
 Hetty King
 George Wood
 Rene Houston
 Donald Stewart
 P & M Honri
 Peter Bernard
 Scott Sanders
 Eddie
 T & G Durante
 Gordons Girls
PORTSMOUTH
 Royal (M) 27
 Francis Duncan
 Eddie Gray
 Val Merral
 Arthur English
 Lowe & Ladd
 Donovan & Hayes
 Eddie Gordon &
 Nancy
SHEFFIELD
 Empire (M) 27
 Coronets
 Sam Costa
 Fina
 Nivvits
 Anaxzing Briton
 Bobby Breen
 El B
 Peter
 Les Spanglers
SYDNEY
 Tivoli (I) 27
 Jon Pertwee
 All Gall
 Los Triannas 8
 Peppito
 3 Carony Bros
 Tips & Bells
 Ewy & Dveto
 Babs MacKinnon
 Molra X Claut
 Horrie Dargie &
 6 Celebrity Singers
 6 Les Models
 Les Debonnaires 4
 Tivoli Ballet

SHEPHERDS BUSH
 Empire (S) 27
 Dave Kaye
 Hester Wilson
 Earl & Oscar
 Les Femmes
 Montmartre
 Vyne & Valentine
 Homer & Hal
 Derek Dixon
 Slick Edwards
 Yvonne
 Jean de la Fuente
 Mile Josette
SUNDERLAND
 Empire (M) 27
 D & J O'Gorman
 Dudley Dale
 3 Hines
 Andrew Nudes
 Kutchinsky &
 Gretyna
 Freddie Harrison
 Pauline O'Grady
 Betty Broughton
 De Lolo Ballet
SWANSEA
 Empire (M) 27
 Nat Miles & Bobbie
 Radio Revellers
 Ken Morris
 Slim Rhyder
 Taran & Fong
 2 Randows
 Pat Hutton & Peery
 Clayton & Ward
WALTHAMSTOW
 Palace (I) 27
 Joe Poynton
 Ben Dudley 3
 Flying Renos
 Valma
 Karen Lindsay
 Mile Tou Tou
 Yasmin
WOOD GREEN
 Empire (S) 27
 Jimmy Gay
 Tommy Godfrey
 Jimmy Bruce
 Goldwyn
 De Vere Girls
 Valerie Hare
 Kris Duvak
 Margaret Bullen
 Peter Raymond
 Steve Corrin
 Dee Darie
WOLVERHAMPTON
 Empire (I) 27
 Alan Alan
 Ladd West
 Campbell &
 Rogers
 Leon Acland
 Gert Felix
 Regina Maud
 Regine Eagle Eye
 E & B
 Amazing Rhoerle
 Reggie Dennis

AMSTERDAM
 Delano Hotel
 Willie Hollander 3
 Zina Reyes
 Mickey Walker
 Louis Adler Ore
 Johnnie Hotel
 Michael Strange
 Tony Matus
 Helene Almee
 Jimmy Woods
 Leon & Eddie's
 Eddie Guerlin
 Tubby Boots
 Gaby DeLune
 Billy Austin
 Martinique Hotel
 Manolo & Ethel
 Danny Yates Ore
 Mother Kelly's
 Pat Morrissey
 Freddie Stewart
 Free Morley
 Arne Barnett 3
 Paul Chapman
 Harry Elliott
 Maestri Hotel
 Alan Drake
 Betty Barclay
 J & S Reyes
 Mack Orr
 Paolina Hotel
 Phil Napoleon 5
 Robert Richter M'Y

CHICAGO
 Blackhawk
 Norma Lou Doggett
 Hope Zee
 Ray Arnet
 Cecile Baxter
 Ken Remo
 Bubu Lewis &
 Bobby Barry
 Joel Friend
 Henry Brandon Ore
 Chez Paroo
 Billy Daniels
 Jackie Miles
 Doris Ruby
 Arden Fletcher
 Ders (I)
 Pancho Ore O
 Cec Davidson O (S)
 Palmer House
 Mary McCarty
 Paul Sydel
LOS ANGELES
 Ambassador Hotel
 Mary Hatcher
 Artini & Consuelo
 Carlos Molina Ore
 Billmore Hotel
 Harrison & Fisher
 Marjorie Garretson
 June Edwards
 Hal Derwin Ore
 Ciro's
 Kay Thompson
 Williams Bros
 Matty Mainek Ore
 Geri Gallan Ore
 Mamebo
 Ella Logan
 Lathyaires
 Enil Coleman Ore

MIAMI BEACH
 Al Bernie
 Gomez & Reatrice
 Stanley Roushby O
 Woody Woodbury
 Tony Lopez Ore

Night Club Reviews

Continued from page 54

Hotel Biltmore, L. A.

modernist dancers in tango tempo. Slow-motion lifts spark their other offerings effectively.

Show gets off to a smash start with the contortions of June Edwards, best human pretzel seen in these parts in a considerable period. Gal has a back like putty and creates almost constant awe working from a perch. Stunts include a floor pickup of a handkerchief from the perch stance and a couple of virtually complete dislocations.

Hermine & Christopher are featured in the production numbers and Stuart Rose capably handles the vocals on the special production songs. Hal Derwin's orch, in addition to providing top show backing, is gaining an increasing dance audience. Interim musicals are rhythmically handled by the Gene Bari Trio. Kap.

Clover Club, Miami

Miami, Aug. 26.
 Beverly Hudson, Al Bernie, Nick & Francine Zarra & Dancers (6). Tony Lopez Orch; \$1.50 and \$3.50 minimum.

Brace of topliners here make for a potent entertainment duo who keep the regulars and vacationing nitery-minded patronizing this mainland club a year-round pop spot.

Beverly Hudson, a slight miss with a zingy delivery, plus odd costuming—blue jeans and high-on-a-windy-hill hairdo—belts them from walkon with series of pop song versions done in a full ranging voice that belies her physical stature. After novelty of first impact via the costuming is over, she keeps them interested with her surprisingly authoritative conception and projection of her vocal attributes, of which she has plenty; and a styling that reminds of a Merman or a more subdued Hutton. Had to beg off.

Al Bernie, who has played the better spots around this area, has never been in finer form. Returns with a full round of original material, with many of his deliberately timed gags bringing yocks. On the vocal side, he works in the old vaude style for additional appeal, with his impish standouts. In closing solo slot, he leaves them wanting more. Guy has become a smooth and well-versed comic who knows his way around an aud's reactions, to add overall values.

Nick & Francine Zarra set up authentic Latino dance ideas, with switch to American jitterbug well worked out. All of their ideas—both as duo and for company—are handled for full ringsider reaction. Tony Lopez and his crew are apt on the floor for the dance segments. Lary.

Cafe Gala, H'wood

Hollywood, Aug. 24.
 Portia Nelson, Bobby Short, Robert Clary, Bobby Troup Trio; \$1.50-\$2 minimum.

A new face has been added to the entertainment roster at Jim Dolan's hillside bistro, most intimate of the rendezvous that dot the Sunset Strip. Newcomer is chirp Portia Nelson and she fits in neatly with the pattern of the spot.

Miss Nelson is back on the Coast after clicking at the Blue Angel, N. Y., and she looks like a good bet for repeat biz hereabouts. Spot's intermittent entertainment policy puts her on a couple of times per evening and she clicks easily. Turn is loaded with slow ditties but she manages to give them a pacing that pays off. Tunes are authoritatively interpreted and win an ever-growing response, reaching begoff proportions on "No Lover for Me." Only general pop numbers in the stint are "Fancy Free" and "Come Rain or Come Shine."

Robert Clary, gnome-like French singer, continues to improve and bids fair to become a fixture at this cafe. He's dropped straight singing for styling and the results are fine, particularly on such standards with him as "Pigalle" and on a new French-lyriced "Come On-A My House" that earns top plaudits. Pair of "Guys and Dolls" tunes, "Sue Me" and "If I Were A Bell," are sold slickly and, with the musical's current smash stand locally, are especially appropos.

Bobby Short, who spent better than two years here at one stretch, appears to be settling down for another long run in return date. Breezy personality and bouncy rhythm take over the spot completely and he backs his neatly-phrased songaloy with exuberant

keyboarding. Mixed deftly are such tunes as "Idle Rich," "World On A String" and "Comic Valentine," but he gets his best results on such specials as "Solomon," "Senorita Nina from Argentina" and "You Make Me Feel So Young," latter an effective opener that wins a reprise.

Showbacking and instrumental solos are handled by the Bobby Troup Trio, which does a top job. There's no room for dancing at the Gala, but the Troup trio keeps the patrons foot-tapping all the time. Kap.

Stevens Hotel, Chi (BOULEVARD ROOM)

Chicago, Aug. 21.
 Scarecrows (3), Romayne & Brent, Elimar, Jo Barnum, Jerry Mapes & Jack Raffler, Marianne Fitzgerald, Skating Boulevard-Dears, Orrin Tucker Orch (11), with Scottie Marsh; minimum \$3.50, cover \$1.

Fall ice show in the Boulevard Room is probably the brightest number in the hostelry's three-year ice cube policy. This edition, tagged "Ice Frolics: Country Style," is in the hayseed idiom all the way, with costuming (John Bauer & Bernard Peterson) and score (Hessle Smith) both in the proper groove. Overall production stands to snare plenty of the currently prodigious convention trade, and has the fillip of being tailor-made for the younger crowd.

Permanent cadre of bladers has improved markedly, both in quality of skating and in stage savvy. Production work, hence, is a plus factor to the show and sets up a solid springboard for the three new entries—Scarecrows, Romayne & Brent, and Elimar.

Scarecrows are three lads who have a lot of class on skates but don't offer too much originality in their turn. This isn't a deterrent, though, the boys doing a lot of fast, knockabout blading which is always a pleaser here. Lads are toggled in rags and straw wigs and do some bulldozer-type tumbling that gets them strong mitting.

Elimar, an import juggler, works mostly with sticks and spheres, keeping the skating at a minimum. He has a clever bit in a hat and eagar balance routine, plus a potent number in juggling a dozen or so rings while skating. His closing bit, which employs the help of the ringsiders, is his best trick. Payees toss in rubber balls from ringside, which he effortlessly catches on a rod clutched in his mouth.

Phil Romayne & Terry Brent, lad and lass adagio team, are a pair of good-looking youngsters. If their lifts and twirls appear awkward at times, it's from the gal's poundage. Otherwise, the skating is top-level all the way.

Jo Barnum leads the production skating in good style, and Jack Raffler & Jerry Mapes have a pleasing turn with some precision skating. Background vocally by Marianne Fitzgerald is top-drawer. Orrin Tucker orch handles a difficult cutting job capably and keeps the dance floor crowded between shows. Mel.

Casablanca, Miami B'ch (CLUB MOROCCO)

Miami Beach, Aug. 25.
 Marion Morgan, The Albins, Boucher-Stanley Orch; \$2.50, \$3.50 minimum.

Add Marion Morgan, ex-"Stop The Music" thrush, as one of the more potent bets for class cafes and hotel spots, via a fresh, handsome, appearance, plussed by a top set of arrangements that embrace her vocalistic abilities.

Working in simple albeit effective style, she sets impact with opening "Ol' Devil Moon," follows with "The Boy Next Door" for switch in tempo, and then grabs them fully with her special on "Stop The Music," complete to the phone ring stops. "Hello, Young Lovers," "I Only Have Eyes For You" make for wind, with encores bringing "Old Fashioned Waltz" and "Too Young" to make for best songstress sint presented here since Patti Page.

The Albins tee off matters with their comedy ballroomology. Pint-sized femme is handled adeptly in the legit spins and lifts, fitted into the clowning. Boucher-Stanley orch excellent on the show backs.

Lary.

Phelan's St. Regis Date

Maisonette of the St. Regis Hotel, N. Y., has signed Margaret Phelan starting Sept. 25. Options call for extensions up to 12 weeks. Miss Phelan will follow the run of Julie Wilson, who opens the room for the season Sept. 13.

Wall St. Gambling

Continued from page 4

until recent indications from the FCC that the merger may take a long time getting approved—if at all. Since failure of the deal to go through would leave the arbitragers holding ABC and "short" in UPT common and could clip them for considerable coin, they're being wary at the moment.

Both United Par and the broadcasting company's stockholders have already approved the plan of merger. FCC, however, while not giving any direct hint on its attitude, has included the issue of the proposed merger as part of a "package hearing" on 16 items slated for this fall. Involved is the Paramount-United Paramount relationship and their eligibility to hold radio-TV licenses because of their status as anti-trust law violators.

Selling Short

The arbitrage operations on Wall St. are based on the plan announced by UPT and ABC for the merger. This provides that for each share of ABC he owns, a stockholder will get in exchange 15/38 of a share of UPT common and 36/100 of a share of UPT 5% \$20 par preferred. Or, to simplify the computations, it means that for each 100 shares of ABC turned in, the exchange will be 39.47 shares of UPT common and 36 shares of preferred.

What the arbitragers have been doing is buying 100 share blocks of ABC and selling short 39.47 shares of UPT common. Selling short comprises selling the stock before they own it on the promise to deliver it later at the price currently stipulated.

This operation leaves them with the potential of 36 shares of preferred when the merger is consummated and they have turned in their ABC for exchange.

Carrying out the mathematics, the cost of the 100 ABC shares at the recent market quotation of about \$12 is \$1,200. The selling price of 39.47 shares of UPT common at the recent market of about \$20 is \$790. The net cost of the 36 shares of preferred with which the operator is left is thus \$410. That amounts to about \$11.40 per share.

Since the stock, figured by book and other computation, will be worth \$17 to \$18 as soon as it is issued, the arbitrage expert obviously will have a profit of around \$6 per share.

There's a good bit of risk involved, of course. If the merger doesn't get FCC okay, the arbitrage has the ABC shares on his hands and has to buy up Par common to cover himself on the short sale. Gamble involved is the price at which the two stocks will be selling in what may be the long distant future before the FCC announces its decision.

AUSTRALIA

MELBOURNE
 Tivoli (I) 27
 Jon Pertwee
 All Gall
 Los Triannas 8
 Peppito
 3 Carony Bros
 Tips & Bells
 Ewy & Dveto
 Babs MacKinnon
 Molra X Claut
 Horrie Dargie &
 6 Celebrity Singers
 6 Les Models
 Les Debonnaires 4
 Tivoli Ballet

Cabaret Bills

NEW YORK CITY

Birdland
 Arnett Cobb Ore
 Roy Eldridge Ore
 Lennie Tristano
 Ben Soler
 Albert Hunter
 Eugene Fields 3
 Chateau Madrid
 Manuel Astudillo
 Catalino Ore
Copacabana
 Harvey Stone
 Anne Shelton
 Clark Bros
 Jean Caples
 Elvira Weber
 Bob Millar
 M Dursio Ore
 F Alvarez Ore
 2 Lenard
 11 Glee
 Rodito Rio
 Ramonchita & Leon
 Victoria Barcelo
 Isabel Campo
 Francisco Sirvent
 Rodriguez 4
 Ramon Torres Ore
Embers
 Red Norvo 3
 Bobby Hackett Ore
Marina-Madrid
 Bobby Ezrolo
 Roberto & Alicia
 Lola & Lita
 11 Glee
 Leon & Eddie's
 Eddie Davis
 Larry Daniels
 Libby Dean
 Al Delany
 Carmen Montoya
 The Rogers
Little 10
 Ernie Warren Ore
 No. 1 P.H.B. Ave
 Downey & Fonville
 Hazel Webster
Old Romanian
 Sadie Banks
 Joe Seller
 Irene Carroll
 Carol Linzer
 Joe LaPorte Ore
 D'Aquila Ore
Park Sheraton
 Cy Coleman 3
 Mimi Warren
 Ernestine Holmes
 Hotel Ambassador
 Julie Lande Ore
Hotel Astor
 Sammy Kaye Ore
Hotel Biltmore
 Minnie Roushby O
Hotel Edison
 Joel Shaw Ore

House Reviews

Palace, N. Y.

Johnny Argo & Doris Faye, Capt. Shaw & Bobby, Dorothy Loudon, Rigoletto Bros. & Mme. Aimee, Danny Crystal, Elly Ardely, Orson Bean, Jack & Mildred Pitchon, Buck & Bubbles, Don Albert House Orch; "Criminal Lawyer" (Col), reviewed in current issue.

Fresh Palace bill is a blend of new and old faces that for the most part adds up to palatable entertainment. Boy and girl dance team of Johnny Argo & Doris Faye (New Acts) open the session to pave the way for Capt. Shaw & Bobby. Latter is a monkey which Shaw cleverly leads into a variety of tricks, including playing a piano, tambourine and electric organ. Turn scores handily.

Dorothy Loudon is a gravel-voiced songstress who puts plenty of volume and nostalgic seasoning into "Some of These Days" and a medley of "Swanee," "Waitin' for the Robert E. Lee" and "Alabama Bound." For a change of pace she shows that she can chirp a tune straight via her interpretation of "Swonderful." Bows off neatly with "The Nickelodeon Rag." She sells it well, but the tune doesn't do her voice justice.

Rigoletto Bros., assisted by Mme. Aimee, contrive a bit of magic and juggling. Veteran act clicks with its colored handkerchief routine but muffed the ball-tossing at show caught (23). Close with their standard novelty of shaking bells on hands, feet and head to ring out "When Irish Eyes Are Smiling."

Orson Bean may be a very funny type in an intimate cafe. When confined to 12 minutes on-stage here he never succeeds in getting his material across. His comic monolog lacks punch and is too subtle for vaude audiences. Bean's self-deprecation: "I really don't have an act here... I just come out and mess around" is a decided tactical error.

Elly Ardely is a fine sight turn. She gracefully swings on the trapeze some 15 feet above the stage in several breathtaking routines. Finale is a classic balancing stunt in which she does a headstand on the moving bar to net hefty salvos.

Danny Crystal has a varied line of songs and patter that pleases the payees. His act appears to be cut to meet house time requirements. Despite the abridging, he manages to score with ribs of TV commercials, anecdotes and a vocal interpretation of "I Don't Why" as sung in the pop, Continental and concert manner.

Singing team of Jack & Mildred Pitchon, grooved in next-to-closing, is reviewed under New Acts. Buck & Bubbles, vet Negro song-and-dance duo, wrap up the layout niftily in the closing spot. Their hoofing, pianoing and warbling are a pleasant memory of the Palace in an earlier era.

Opening day the Four Bartons dropped out due to illness replaced later by Sosimo Hernandez, acrobat. Gilb.

Casino, Toronto

Toronto, Aug. 24.

Florian ZaBach, Tony Fontaine, Eve Lynn, Ralph & Lorraine, Joey Carter, Gaudsmith Bros., Jimmy Cameron, Archie Stone House Orch; "Second Woman" (UA).

On entertainment draw, this is the lightest layout that Murray Little has assembled in many months. His marquee co-headliners are violinist Florian ZaBach and singer Tony Fontaine. And there was a general atmosphere of apathy, when caught, on both sides of the footlights.

ZaBach, of "Hot Canary" fame, goes through his violin numbers with pleasing presence, notably in "Meditation From Thais" and a plucking stilt without use of bow, but chatters too much between pop and classical selections that, on latter, should be cut for a vaude audience.

Fontaine, who has a voice of dramatic volume, plus fine shading technique to a freak falsetto, presents a diversified repertory of his diskicks, particularly "Why Was I Born" and "Too Young," but had to beg off bobby-soxers' requests for other platter numbers, notably his "Old Man River," because "it's my fault I didn't bring the arrangements along." Apology indicated an audience brushoff that was not amenable received by vociferously annoyed youngsters who presumably buy his waxings. Fontaine has a powerful voice but needs an extensive course in stage deportment.

Both of them should also cease panhandling support for the purchase of their recordings. Invari-

ably presaging a number was the artist's announcement, naming the label, plus price, and — in both headliners' spiels — mentioning that they only make a nickle-per-disk sale. This charity stage pitch will do nothing to maintain the dignity of the vaude tradition, as was evident in reaction of cash customers who were grimly walking out. Both these youngsters, rich in talent, have been quickly propelled to marquee billing, but they should be taken to one side by their mentors and apprised of the facts of stage salesmanship.)

Bill also has a plethora of dancing. This is not a reflection on merit of the acts but faulty booking. Eve Lynn, in black ballet costume for opening, is terrific for her graceful on-points work; then sheds the skirt to black velvet briefs for a dramatic bolero and subsequent full-stage spins that rated a beoff when caught. Here is a brunet with looks and stage style who scores a hefty audience response. Ditto the team of Ralph & Lorraine, particularly in their manikin and store-window-dresser bit, in which the girl scores with her loose-jointed eccentricities and acrobatics, with the boy also over well for his leaps.

Rounding out neatly are Joey Carter for his patter, drunk routine and screen star impersonations, and the Gaudsmith Bros. for their comedy with a couple of contrary but well-disciplined pooches. Jimmy Cameron, singing m.c., who has his own enthusiastic local following, commendably skips the proceedings. McStay.

Apollo, N. Y.

Freddie Mitchell Orch (13), Jackie Betty, Lil Green, Pigmeat & Co. (3), Lola & Lita, Baby Scruggs, Dominoes (5); "Pygmy Island" (Col).

Apollo returns to vaude with this layout after a two-week hiatus and two weeks of Negro legit. It's a diversified bill with plenty of appeal in all departments. Biz, however, was only moderate at third show opening day (24).

With the Dominoes, a five-man vocal combo, toplining, session moves at clicko pace. In the closing niches, they whip across a flock of tunes that have made them Harlem's platter faves. They're a good-looking bunch and project enough charm to draw femme wolfcalls throughout their turn.

Combo opens nicely with "That's What You're Doin' To Me," then goes into "Do Something For Me," a sentimental ballad featuring a tenor solo. Group shows good change of pace with "60 Minute Man," a suggestive but bouncy item, and "Chicken," an okay rocking number. They're a well integrated unit and use their unusual styling for good effect.

Lil Green, one of the top blues singers, fails to impress in her return to the New York scene after a long absence. She rushes through a three-number set and doesn't get blues mood across. Best of the tunes is "In The Dark," one of her standards.

Pigmeat & Co. offers some mediocre comedies in brief blackout sketch about ghosts. Lola & Lita, okay novelty turn, net excellent returns in the fourth spotting. Male's comedy twirling and terping are hyped by rubber-faced grimaces and garb which includes elongated shoes. Lita adds eye appeal. Jackie Betty, a hooper and Baby Scruggs, an exotic dancer, are recorded in New Acts.

Freddie Mitchell's 13-piece crew doesn't get much chance to show here. His reduced unit, comprised of three rhythm, four brass, two reed and the maestro on tenor sax, make the most of a couple of fast-paced tunes. "Watch Out" and "Louise" get solid renditions, with Mitchell's tenor saxing standout. Big band supplies okay backing all the way.

Chicago, Chi

Chicago, Aug. 24.

Susan & Fred Barry, Donald Richards, Jack Carter, Marilyn Maxwell, Carl Sand's Orch; "He Ran All the Way" (UA).

This is one of the weekly name feasts that the B&K leadership house is packaging to lure the tourist trade. Jack Carter and Donald Richards are the teevee standbys, with Marilyn Maxwell the recruit from the picture lots. While the revue may not be the top grosser of the summer, it still offers pleasant fare. It could be even stronger if Carter worked throughout the show, tying up some of the loose ends doing some of the emcee chores. Comic could use some culling himself and better spotting of some of his strongest stuff, which he tends to throw away. His vocal takeoffs on pic stars is much bet-

ter than most of the "impress" artists. His war film cycle with "Halls of Montezuma" parody is fine, followed by sock clincher, with flicker spot, of signs of various newsreels. However, specialty tune about new faces is anti-climactic and dull.

Marilyn Maxwell stacks up with the better things from the Coast both vocally and physically. She wears a drop-down gown, which should give Dagmar, star of next week's revue, something to grind her teeth about, and provides the seatholders with some anxious moments as she accepts their cheers. Beautiful blonde is notches above the usual pic "singer," scoring with some fine beat tunes, and for a change of pace, a torch, "Come Rain, Come Shine." Laughs come fast and furious when Carter, in hillbilly garb, and Maxwell go through some hot clinch scenes for strong closer.

Donald Richards' dramatic baritone goes over well with this crowd, who've been saturated by whispering crooners. Although he makes some concessions to current pops most of his library is from standards, and of course, a medley from "Finian's Rainbow," in which he was starred. His air corps switch on "Whiffenpoof Song" is clever and the handsome singer follows strongly with "Sound Off." "New York's My Home," while good, isn't top stage fare and seems weak after solid "Sound Off."

Susan & Fred Barry remain in the top-drawer of ballroom teams with their clever terp executions. Starting off with a waltz, they gain momentum with a jivey bit and then top with a tango. No-hold shoulder airplane spin gets a tremendous hand. Slumber number as an encore with male tiptoeing off with femme cuddled in his arms is sock finale.

Carl Sands takes over the orch helm, with band doing a tight job backing the acts. Zabe.

Steel Pier, A. C.

Atlantic City, Aug. 23.

Mary Small, George Kaye, Pierce Knox, Ade Duval & Co., Three Edwards Bros., House Orch (10); "Three Steps North" (UA).

Dynamic Mary Small okay in Music Hall here this week as season nears conclusion. Blonde singer, making nice appearance in black strapless evening gown, offers as opener a fast "I Like It," then swings into "Too Young" and "Loveliest Night of the Year," offered as medley.

She does a terrific job with the dramatic number, "Had a Talk with the Lord," an unusual offering for vaude. Goes off and is begged back to sing "Come-on-a-My House" for top response. Stage appearance and her patter between songs score with audience. Numbers are well selected for best public appeal.

Pierce Knox, blind xylophonist, in teeoff spot. His offerings, especially "Second Hungarian Rhapsody," win audience. Ade Duval & Co. offer net magic in second spot. George Kaye, emcees, stacks up well with his nonsense. Three Edwards Bros. in closing spot with musical and balancing act, topping with chair-bottles-piano pyramid. Walk.

Olympia, Miami

Miami, Aug. 25.

Arlene Dahl, Eddie White, Raymond Chase, Andrews Twins, The Fontaines, Les Rhode House Orch; "Belle Le Grand" (Rep).

There's a fairish show on tap here this week, with nothing outstanding. Topliner Arlene Dahl of the films fills her spot physically, but is not too assured on the vocal side.

Thanks to svelte appearance and assured delivery on arrangements of the better show tunes, plus special material written, she overcomes somewhat her obviously unsure approach to the vocalistic segment. Offers up as best of her stint the hits from "Gentlemen Prefer Blondes" and version of "Sweet Violets." Offers to fair mitt.

Eddie White, in the emcee slot, is a smoothworking introter and in own spot garners handy portion of laughs with his waggery. Acro work of the Fontaines makes for gasps and palms, with the femme earning major portion of attention. Raymond Chase is an able concertina artist, accenting novelty integration. Teeoff pace is set aptly via the tap work of the Andrews Twins, with some of their ideas fast and reaction-bringers. Les Rhode house orch is okay on the backings. Lary.

Tex. Spot Changes Hands

McAllen, Tex., Aug. 28.

The Covered Wagon Nitery, located between here and Pharr, has been sold by Eddie Thompson to Cotton Lyons.

New Acts

RALPH CURTIS With Ethel Burns & Melodymen Songs

15 Mins.

Riviera, Ft. Lee, N. J.

Ralph Curtis marks his debut as a single in the big leagues with this Riviera stand. Curtis, a former member of Ethel Burns & Melodymen, a mixed Negro and ofay group, has stepped out to do solos away from them. During parts of his stint he's backed up by his colleagues. It's a rich and frequently satisfying turn that shows individually good voices and excellent harmonies.

Curtis has a promising tenor. He can hit high notes with ease. There's an unusual degree of lyricism and vigor in his pipes and he has carefully tailored arrangements. This youthful singer and the group backing him will most likely work out excellently on the song circuits.

At this point, there's still some work cut out for him. His tune catalog needs some distinguishing facets. The sole departure from the orthodox is the rendition of "Where Can I Go," with backing from the Melodymen. This number has the quality of a liturgical chant at times. It maintains interest. On the preem night, Curtis' voice showed a considerable waver, which may have been the result of opening-night jitters. However, it's evident that Curtis has the makings of an excellent singer and he should work out well. Jose.

JACK & MILDRED PITCHON Songs

7 Mins.

Palace, N. Y.

Jack & Mildred Pitchon are a standard warbling team that smack of the Victor Herbert operetta school. They capably duet "All the Things You Are" and "Be My Love," but lack a definite style of their own. Couple's delivery isn't particularly original. Moreover, Miss Pitchon, although possessing ample volume, is inclined to be a bit shrill at times.

The Pitchons toss in a novelty tune about a kitten for a change of pace. Unfortunately, it doesn't come off as well as "Things" and "Love." Pair are suitable for lesser parts in musicals, but before moving to the fore in vaude, niteries, TV or recordings they'll have to develop more distinctive arrangements and a repertoire which will display their pipes to maximum advantage. Gilb.

BABY SCRUGGS Dance

10 Mins.

Apollo, N. Y.

This dance turn seems like a singlehanded attempt to revive burlesque. In a frenetic 10-minute, Baby Scruggs manages to include bumps, grinds, semi-peeling and tangle twirling (from derriere and bosom) that leave house begging for more.

Sepian gal exudes plenty of s.a. without any attempt at subtlety. She works without letup and at windup almost sans clothes. After her peel all that remains is scanty bra and loin cloth. Vari-colored lighting effects throughout her turn hypo mood. Her terp artistry, which is only incidental here, is fair, but she knows how to get exciting audience reaction by just walking across stage.

Okay for intimacies and limited vaude bookings only, since it's too suggestive for family trade.

JOHNNY ARGO & DORIS FAYE Dance

5 Mins.

Palace, N. Y.

A boy and girl dance team, Johnny Argo & Doris Faye open the Palace show with conventional terp routines and somersaults. Climax their stepping with a "modern Calypso" in taps. Latter stint, as might be imagined, has a West Indian motif.

However, the hoofing material of Argo and Miss Faye isn't sufficiently original to make them strong contenders in either vaude or niteries. Further, experience is required before the promising duo is ready for more lucrative bookings. Gilb.

HELEN BOICE Comedy-Songs

15 Mins.

Bar of Music, L. A.

A big gal who's been around the bar-and-entertainment spots for some time, Helen Boice is currently registering strongly with Bar of Music patrons. There's nothing subtle about her humor—which limits the places she can work effectively—but she builds a following in the smaller spots. Singing is held to a minimum

and limited to such items as "Who Slapped Annie in the Fannie With a Flounder?" Bulk of her turn consists of loosely strung together anecdotes. Material could stand sharpening since the reaction ranges from simpers to shrieks and there are occasional laughs. It's well purveyed for what it sets out to do. Humor is ribald, raucous and frequently Republican—a circumstance that—apparently no longer has any real political implications. Kap.

JACKIE BETTY Dance

5 Mins.

Apollo, N. Y.

Jackie Betty, sepian hooper, needs better diversity of tap routines to lift turn out of so-so class. Gal's stepping is fast and neat, but standard terps dissipate overall effect. She also appeared ill at ease at show caught opening day (24), but this undoubtedly will be overcome with more performing time.

Gal is an okay looker and attractive costume shows off neat chasis to advantage.

Unit Review

Grandstand Follies

Ottawa, Aug. 24.

Presented by George A. Hamid, with Art Mathews, Jean Pascal, Rita Perry, Henry's Canines, Lamarcelles (5), Henry Robinson's Baby Elephants, Three Rays, Koko the Chimp, The Glenns, Dr. Cooper's Horses, Aerial Winters, Clark & Bailey, Less Idyls, Madcaps, Ladd Lyon (2), Baudy's Greyhounds, Tucker Troupe (3), Therons (9), Armands Ricardys (5), Gae Foster Roxyettes (20), Governor General's Footguards Band; Lee Barton, general manager; scaled to \$2.

Veteran showman George Hamid grouped some of his finest acts, mounted them on a lavish outdoor spectacle and turned up with a truly boff show worthy of any stage. The 1951 edition of his "Grandstand Follies," caught at the Central Canada Exhibition, has a terrific pace, great costuming and intelligent staging. With two separate shows, different afternoons and evenings, it drew nearly 85,000 spectators in the six days it played at Ottawa's Lansdowne Park.

The afternoon show, with elephants, dogs, chimp and acrobats, maintains the circus atmosphere, using the stage only to centre attention. It is the evening show that gets the dressing and the attention from the mobs who more than jammed the grandstand every night.

Show lacks only two things—a really good sock act and good singers. This is not to belittle the comics and warblers on hand, but the comedy is second to the talent in all cases, and the singers, while adequate, are on the weak side.

Clark & Bailey's comedy acro turn is an okay opener but facial expressions are lost in the distance between stage and seats. Only evening high act is Les Idyls, man and woman riding a unicycle upside-down atop a pole with trapezing on the run. It's a boff thriller and shows good producing.

Madcaps, harmonica duo, is too intimate an act for this place but gets satisfactory hands. Ladd Lyon who, with his sister, does some delicate balancing, draws plenty laughs as he hauls her from the audience and treats her as an inexperienced gal getting her first taste of being an acro assistant. His comic gabbing is good.

Tucker Troupe, trampolines femmes, has all the act needs, including ability and looks. The Therons and their zany bike act is the show's highlight and holds the stage longest. The Armands Ricardys display okay training on the teeterboard.

Hamid dresses and presents the 20-girl Roxyettes as though he were showing them to Broadway. Routines are fresh and clean-cut, costumes colorful, clean and neat, and the girls themselves selected for ability and looks. They do four production numbers, themed to the four seasons and backed by scenery changes wrought by scenery-cases swiveled to switch the backing. The Christmas finale, full of Yule accoutrements, stands out.

Songs by Rita Perry and Jean Pascal, often joined by emcee Art Mathews, are scattered throughout the program. The girls use hand mikes most of the time with Mathews working at the mike in front. Show ends with 20 minutes of spectacular fireworks. Governor General's Footguards Band does an okay job in the pit. Gorm.

Political Angle Seen In Sabinson Affair; Have Two Weeks to Settle

If the "Lee Sabinson affair" isn't settled within two weeks, special committee representing the League of N. Y. Theatres and the Assn. of Theatrical Press Agents & Managers will keep on trying to reach a solution, but producer Herman Shumlin has agreed to hire another company manager for his incoming show, "Lace on Her Petticoat."

The union, having refused Sabinson's application for membership, picketed the Booth Theatre, N. Y., last Saturday (25) to force the employment of another manager for the show. That held up the unloading of the "Lace" scenery, so Shumlin signed the negotiation agreement.

A meeting scheduled for yesterday (Tues.), when representatives of the League and ATPAM were to have started confabs toward settling the dispute, was called off by the union, and new date has not been set. According to a League representative, although Shumlin cannot push the issue if an agreement isn't reached in two weeks, the producer-theatre owner group could and might do so, possibly by legal action.

There appears to be considerable mystery as to why the ATPAM Board, acting upon the recommendation of the membership committee, voted to reject Sabinson's application. Milton Weintraub, the union's secretary-treasurer, has refused to discuss the reason for the action. He denies a report that he told members of the League board that the union feels that Sabinson would represent the interests of the employer.

It is known that at the meeting at which the final turn-down was made, Shumlin, who sponsored Sabinson's application under the "new blood" clause in the League contract, engaged in a violent and bitter quarrel with certain ATPAM members. There are reportedly political issues involved in the situation. Also, the fact that the producer got another manager into the union earlier this year under the "new blood" clause was offered as an argument against admitting Sabinson.

'Language' in Rewrite As Guild Preps B'way Bow; Hopes Lunt Will Direct

The Theatre Guild is going ahead with plans for a Broadway production of "Foreign Language," which it is trying out in strawhats. During last week's break-in engagement at the Westport (Conn.) Country Playhouse, the script underwent considerable revision by S. N. Behrman, who adapted it from the Somerset Maugham story, "Jane." The play is being further rewritten this week at the John Drew Theatre, East Hampton, L. I. Edna Best, who is starred, and John Hoyt (formerly Hoysradt), featured, are being retained, but some of the other parts will reportedly be recast. Also, it's understood, the Guild hopes to get Alfred Lunt to stage the Broadway production, which is slated for premiere around the Christmas holidays.

Behrman's rewrite is aimed to lighten the play's tone, emphasizing the comedy and strengthening Miss Best's role, while eliminating some of the grim references to concentration camps and trimming several of the minor parts.

Bendix Hopes to Be Back In Barns Next Season

Worcester, Aug. 28. Bill Bendix concluded a tour of summer stock companies Saturday (25) at Guy Palmerton's Lake Whalom Playhouse in suburban Fitchburg. Before he entrained for Hollywood, he told newspapermen he hopes to hit the stocks next season, but will do a comedy, not a serious play.

Star toured in "Detective Story" this year, but ran into some embarrassment when a few audiences assumed he was aiming at comedy, and laughed in wrong places. This summer was his first time on a stage since Broadway in 1939. Previously he had jobbed in stocks in Ivoryton, Conn., and Bucks County, Pa., so the route wasn't entirely new to him.

RCA Seen Stepping Out Of Angeling With Paint'

RCA, which started a rush of recording companies into legit financing last season, will probably wash up its own activity in that field with an investment in "Paint Your Wagon," new Alan Jay Lerner-Frederick Loewe musical being produced by Cheryl Crawford. The company has a \$24,750 slice in the \$225,000 venture, subject to 10% overcall. It has first call on the album rights.

Starting with "Call Me Madam," for which it supplied the entire \$225,000 bankroll, RCA has had sizable investments in "Make a Wish" and the current "Seventeen." In the case of "Madam," produced by Leland Hayward, with music by Irving Berlin and book by Howard Lindsay and Russel Crouse, the recording firm receives 35% of the profits, but in all the other shows it gets the usual 50%.

Playwrights Seen Doing 'Fourposter'

The Playwrights Co., possibly in association with Robert Whitehead, will probably do the Broadway production of "Fourposter," co-starring Jessica Tandy and Hume Cronyn. Roger L. Stevens, who recently joined the Playwrights, saw the Jan de Hartog comedy-drama last weekend at the Falmouth Playhouse, Coonamessett, Mass., and is said to have reached a virtual agreement with Cronyn, who holds the stage rights. Cronyn had a previous first-refusal deal with Whitehead, so the idea of a partnership setup was suggested.

A factor in the situation may be the possibility that Jose Ferrer would take over the restaging of the play. He saw it last week on the Cape and expressed interest, but apparently hasn't made a deal with Whitehead or the Playwrights. It's figured that the two-character show, involving a single setting and fairly elaborate costumes, could be produced on Broadway for about \$30,000.

Besides being a relatively inexpensive show to operate, "Fourposter" has proved a strong grosser during its strawhat tour. It had a mild week as the opening production at the Westhampton (L. I.) Playhouse, but has since played to near-capacity trade in every stand. Cronyn is still trying to arrange for the author, who is currently in Paris, to come to the U. S. to revise the script.

Stanley Kramer's film version of the play, to costar Rex Harrison and Lilli Palmer, is due for production this fall, but probably won't be released for a year hence.

HEAVY RUSH FOR 'SP' TIX IN LONDON; EVANS INKED

London, Aug. 28.

Almost unprecedented interest in an American musical importation is being displayed for "South Pacific" which is set to open at the Drury Lane, Nov. 1. Applications for opening night tickets have already passed the 20,000 mark, equivalent to eight times the theatre's capacity. Requests are still coming in with each mail.

Jerome Whyte, who returned here last week, is now making final casting arrangements. Wilbur Evans was signed as male lead. New additions to the cast are Ray Walston, principal comedian. This is the role he played in Chicago. Bill Nagy has been signed as Stewpot.

Mary Martin, who arrived in England recently, comes to London early in September to start rehearsals.

Rudolf Bing, general manager of the Metropolitan Opera, arrived in New York Monday (27) after a three-month visit to France, Italy, Germany, Austria and Holland, where he auditioned singers and o.o.d. operatic productions.

'Barefoot' Preem Will Bow London, Ont., Season

London, Ont., Aug. 28. "Barefoot in Athens," Maxwell Anderson's new play, is scheduled for its world premiere at the Grand Theatre here Oct. 4, after four days of on-the-spot rehearsals, which will start on Sunday, Sept. 30.

The Barry Jones starrer, produced by Playrights Co., is the first out-of-town production scheduled here this season. The Grand will be lighted by the Shelton-Amos Players summer stock company until the night before the "Barefoot" company arrives.

B-T Gets 'Paint' Ad Away From Strohl

Advertising for "Paint Your Wagon," incoming Alan Jay Lerner-Frederick Loewe musical, was transferred last week from the Clifford Strohl agency to Blaine-Thompson, apparently under pressure from the Shuberts, who have an interest in the latter firm. Although Cheryl Crawford, producer of "Wagon," declined to comment on the situation, Shubert practice is to insist that B-T handle the ad accounts of shows playing their theatres, and trade reports are that such was the case in this instance.

Strohl has handled the advertising for Miss Crawford's current production of "Rose Tattoo" since it opened last spring, but it is at the Martin Beck, N. Y., a non-Shubert theatre. "Wagon," on the other hand, is booked for the Shubert-controlled Winter Garden, N. Y., opening Oct. 15. Until the Shuberts intervened, it's understood, Strohl had the "Wagon" account and had already designed the poster for the show.

With "Tattoo" due to close Oct. 27, Strohl will probably be without a single legit account this fall, instead of the four or five shows he customarily has at this period. He reportedly has several prospects among the incoming shows, but nothing sure, partly because of uncertainty of what theatres the productions in question may play. If the shows are booked into Shubert houses, Strohl isn't expected to get the advertising.

Since the choice of ad agency is relatively unimportant compared to such matters as the choice of theatre, sharing terms and so on, most producers don't put up a battle about it. However, managements like Rodgers & Hammerstein, Leland Hayward and a few others, apparently have no trouble placing their ad accounts where they wish. R & H, for instance, frequently use Lawrence Weiner Associates, although their shows invariably play Shubert houses.

Composer Blane Goes Into 'Jamie' in Final 4 Showings

San Francisco, Aug. 28. Show biz's recurring saga of "the show must go on" has been repeated for the past four performances in "Three Wishes For Jamie" which concluded its final performance here Saturday night (25).

Following the illness of Cecil Kellaway, who was forced out of the show by a back injury, his understudy, Robert Holliday, seriously bedded by a cold, was also unable to go on, leaving the role hanging in midair. The breach was filled by the only other person familiar with the lines, the composer and librettist, Ralph Blane. He went on unrehearsed, to achieve a personal triumph, and to hold down the major role for four successive performances to the acclaim of Frisco theatregoers.

Although producer Arthur Lewis had provided numerous prompters to help carry Blane through, he turned in a flawless performance both in singing choros and dialog.

Village Players Extend
Augusta, Mich., Aug. 28. The Village Players Barn Theatre here has extended its season an extra week through Sept. 15. The boxoffice click of "Tobacco Road" last week caused the group to continue the revival through this week, so the two succeeding bills, "Come Back, Little Sheba" and "Springtime for Henry," were pushed back a week. That will bring the season to 12 weeks.

'Guys & Dolls' to Double Earnings Soon; Two Troupes Netting \$19,500 Weekly

Gilda Gray, Lillian Roth Set in New Tent Revue

Santa Fe, Aug. 28.

For the final production of her El Teatro de Santa Fe season here, Ann Lee will present a new revue, "Flestivities of 1951," to star Gilda Gray, the shimmy dancer of quarter-century ago, and Lillian Roth, with comedian George Riley featured. The show will be moved from the El Teatro to a tent playhouse on a downtown parking lot, opening tomorrow night (Wed.) and continuing through next Monday (3), then playing one-nighters Sept. 4 at the Kimo, Albuquerque, and Sept. 5 at Los Alamos.

Nacio Herb Brown, Jr., has written special songs for Miss Roth and difector Alfred Paschall has obtained a number of sketches, including several by Dorothy Parker. Dave Kenner will direct the music.

Equity Prepping Canadian Drive

Move to organize the Canadian theatre on an Equity basis is being pushed by about a dozen of the leading actors in Montreal, Toronto, and other eastern cities of the provinces. It's estimated that several hundred players are potentially involved.

With the exception of those of a handful of outfits such as Leighton Brill's tent musical in Toronto, a musical stock company in Vancouver and Maude Franchot's new Niagara Falls (Ont.) Summer Theatre, there are few resident Equity actors in Canada. The 20-odd leading companies are composed mostly of non-union professionals, with a few part-time volunteers.

With a few resident Equity members and a dozen or so of the top non-Equity pros in charge, intensive organization efforts are being made, with the likelihood that a sizable group will join Equity in a group during the fall. On several recent trips to Canada, Willard Swire, assistant executive-secretary of Equity, has been assisting in the organizing drive.

COAST TENT BELOW EASTERN BARN DRAW

San Francisco, Aug. 28.

The Russell Lewis-Howard Young Music Circus at Sacramento, the first such musical tent on the Coast, has not repeated the success such operations have had in the east. For the first seven weeks the venture has had an operating loss of about \$2,000, in addition to the initial production cost of \$36,000.

Unlike eastern tent spots such as the Lambertville (N. J.) Music Circus and the one at Hyannis, Mass., attendance has not built consistently, but has been extremely spotty. Also, production and operating costs appear to be higher than for comparable ventures in the east. For the opening bill, "Show Boat," the gross was nearly \$14,800, providing an operating profit of \$1,600.

For the second week, "Brigadoon" grossed only \$8,100, for an operating loss of \$3,700 and on subsequent stanzas the grosses have been \$11,000, \$11,300, \$7,000 (on "Merry Widow"), \$10,100 and \$14,500, with the net varying from \$128 to a loss of \$3,400.

Included in the production expenses were \$10,200 for the purchase of the tent, \$5,500 for excavation, construction, etc., \$1,000 for electrical installation, \$4,200 for purchase of chairs, \$1,800 for transportation and travel, \$5,820 for preliminary salaries, \$1,700 for advertising and publicity and \$1,500 for office expense. In addition to the operating expense, \$3,600 amortization is being made weekly against the venture.

Joe Crosby, who operates the Barn Playhouse (tent) at Bolton Landing on Lake George, N. Y., designed the costumes and draws billing credit for the "Pal Joey" package now touring the summer theatres.

With the touring edition of "Guys and Dolls" about to get into the black, and both it and the original Broadway company continuing at standee boxoffice pace, the Cy Feuer-Ernest H. Martin production will soon more than double its earnings.

The second troupe, currently at the Philharmonic Auditorium, Los Angeles, involved a production cost of \$180,317.14, but the local Coast managements paid \$155,000 advance on the engagements there, and at its reported weekly operating net of over \$10,000, it will shortly be in the clear. Meanwhile, the Broadway edition, grossing an invariable \$44,400 at the 46th Street, N. Y., and currently netting about \$9,500 weekly, has earned over \$200,000 profit.

According to the latest statement from the accountants, as of July 31, the Coast version of the Frank Loesser-Jo Swerling-Abe Burrows musical still had \$25,589.47 to be recouped, so presumably it is by now actually in the black. The production outlay for the troupe included \$37,930.49 for scenery, \$28,820.07 for costumes, \$4,592.55 designing expense, \$4,587.22 property expense, \$33,640.06 electrical and sound expenses, \$920.24 orchestration and copying expense, \$24,877.66 rehearsal expense, \$2,950.97 advertising expense, \$3,785 choreography expense and such additional items as \$3,284.39 direction expense, \$1,850.26 casting expense, \$10,357.39 transportation, \$6,218.78 producers' traveling expense, \$3,216.72 office expense on the Coast and \$1,592.14 for telephone and telegraph.

Added Expenses
Individual items included \$37,339 for building and painting scenery, \$20,815.91 to Brooks Costume, \$2,500 fee to scenic designer Jo Mielziner, \$1,250 fee to costume designer Alvin Colt, \$25,325.56 to Century-Lighting Co., \$7,500 to the American Legion for equipment from the latter's flop, "Red, White and Blue," revue of last season, \$14,088.37 rehearsal salaries for cast, \$2,807.39 rehearsal pay for musicians, \$4,326 living expenses for employees and crew, \$2,500 fee to choreographer Michael Kidd, and \$2,500 fee to stager George S. Kaufman.

Besides the \$155,000 advance paid by the Los Angeles and San Francisco Civic Light Opera Assn., the road edition has received \$1,253.30 souvenir program royalties. The same company has \$23,000 in union bonds and has had incidental expenses of \$1,525.63 since its opening.

The Broadway company has distributed \$30,000 profit, leaving \$150,625.71 available for distribution as of July 31, plus a sinking fund of \$25,000.

Highway Dickering For Trailer 'Roberts'; Sees 12 Truck Shows on Tour

Philadelphia, Aug. 28.

Highway Express Co. is negotiating with producer Leland Hayward to transport "Mister Roberts" on tour this season, according to Louis Molitch, head of the truck company's theatrical hauling department.

Molitch says he will offer Hayward a two-trailer setup especially designed to carry the show. Highway, which started carrying legit attractions last season, with "A Streetcar Named Desire," has already been engaged for three Broadway touring productions this season—"Death of a Salesman," for which Jo Mielziner has cut down the set to meet the demands of truck transport; "Gramercy Ghost," and "Black Chiffon." "Season in the Sun" is also on the immediate prospect list for Highway, and Molitch expects his firm will be hauling a dozen and more road shows before the end of the season.

Principal attractions of truck hauling, according to Molitch, are no lost playdates, the easy accessibility of towns that never before were on tour routes, and the lower cost of this form of transportation, with local cartage completely eliminated.

4 Aldrich Strawhats Gets \$53,200, Olivia in 9G Female; Other Barns

Hyannis, Mass., Aug. 28.

Four strawhats operated by Richard Aldrich last week had their most successful stanza to date, grossing a combined total of just under \$53,200. Although none of the spots set a new boxoffice record, all did hefty business.

Surprise smash was Imogene Coca in "Happy Birthday," getting standee trade at all performances at the Cape Playhouse, Dennis, for a gross of just a shade under \$12,000 and within a split-hair of the \$12,000 house record recently set by Claudette Colbert in "Island Fling." It had been anticipated that Miss Coca's television draw would be substantial, but the turn-away business even at matinees was an eyebrow-lifter.

Also something of a boxoffice sleeper was the Jessica Tandy-Hume Cronyn "Fourposter," at the Falmouth Playhouse, Conna-messett. Except for the matinees, which were relatively slim, the Jan de Hartog two-character piece played to sellout attendance, for a thumping \$10,400 gross.

The Cape Cod Music Circus, Hyannis, had a near-record \$16,990 on "Red Mill." The management's fourth spot, the South Shore Music Circus, currently in its first season at Cohasset, also had a profitable week with a \$13,900 gross with "Song of Norway." For the current week's seasonal windup, Dennis is offering a try-out of "Door to a Room," Joanna Wade meller starring Estelle Winwood and Vanessa Brown; Falmouth has Carol Bruce in "Pal Joey," Hyannis is offering "Brigadoon," and Cohasset is presenting "Desert Song."

It's expected that Aldrich himself will be back in active charge of the four-play operation next year. During his absence, Navy duty this summer his attorney, David Marshall Holtzmann, has been in charge.

Olivia Record

Syracuse, Aug. 28. Olivia de Havilland, winding up her tour in "Candida" last week at the Famous Artists County Playhouse, Fayetteville, N. Y., set a new boxoffice record for the spot, playing to standee attendance all performances for an over-capacity gross of \$9,028.56. With heavy turnaways and unfilled ticket orders, the management asked the star to continue the engagement at least an extra week, but she has to ready her road production in the Shaw play, and one leading member of the cast has another assignment, so the local season closed Sunday night (26).

Lawrence Langner, co-director of the Theatre Guild, which will offer Miss de Havilland in "Candida" on the road this fall, flew in to attend the play.

'Language' \$11,100, Westport

Westport, Conn., Aug. 28. Edna Best in S. N. Behrman's "Foreign Language" drew a potent \$11,100 gross last week at the Westport Country Playhouse. The comedy, adapted from Somerset Maugham's "Jane," was being tried out by the Theatre Guild, which has it on tap for Broadway. Show is getting an extra trial run this week at the John Drew Theatre, East Hampton, L. I.

Current bill at the Playhouse this week is Almee Stewart's "Case of Scotch," with Margaret Phillips and John Forsythe co-starred.

'Rain' 10G, Salt Creek

Chicago, Aug. 28. Lawrence Tibbett in "Rain" provided Marshall Migatz with his second highest grosser at the Salt Creek Theatre last week, with a \$10,000 gross. The season's opener, "Glad Tidings," with Melvyn Douglas and Signe Hasso, was top draw.

Lillian Gish in "Miss Mabel" started yesterday (Mon.) and advance has been so strong that the week's stay has already been extended for another week. Eugene O'Sullivan, solo director, leaves this week for Broadway and teevee stint.

'Mirror' \$8,500, Olney

Olney, Md., Aug. 28. Kay Francis in "Mirror," the new George Oppenheimer comedy, racked up a solid \$8,500 in its week's run at Olney Theatre, despite a volley of critical brickbats. Show built to a capacity weekend, boosting take well into the black side of the strawhat ledger, Veronica Lake, in "Curtain Rises," which teed off tonight, looks promising.

Olney agenda is being completed by return of "Fourposter," the new

Hume Cronyn-Jessica Tandy starer week of Sept. 18. Latter was a record-breaking money-maker for the house in its run here several weeks ago. "New Emotions," a first play by local drama critic-columnist Tom Donnelly, originally slated for this date, was withdrawn because of difficulty of 11th-hour casting.

Tryout of "Music in the Air," revival of the Rodgers-Hammer-stine hit, will wind up the season week of Sept. 28. Charles Winniger has been added to latter's lineup, which is headed by Jane Froman and Dennis King.

'Turtle' \$5,800, Matunuck

Matunuck, R. I., Aug. 28. Veronica Lake in "Voice of the Turtle," with Carl Betz and Elizabeth Wilson in the other parts, grossed a neat \$5,800 last week at the Theatre-by-the-Sea. Although receipts were substantially under several other bills that have played here this season, the net on the small-seat production was the best the spot has had.

This week's stand, Eve Arden, in "Here Today," closes the local season.

'Pal Joey' \$7,200, Saratoga

Saratoga, N. Y., Aug. 28. "Pal Joey," starring Carol Bruce, with Bob Fossey and Joan Mann featured, grossed a satisfactory \$7,200 last week at the Spa Theatre here. The 580-seat house was (Continued on page 61)

Leading Berkshire Area Barns Closing Seasons To Upbeat Attendance

By JAMES L. CONNORS

Albany, Aug. 28. Capital district's two leading summer theatres, the Spa in Saratoga Springs, N. Y., and the Berkshire Playhouse in Stockbridge, Mass., fold this week. Berkshire area finds Melvyn Douglas and Signe Hasso in Edward Mabley's new comedy, "Glad Tidings," as the attraction in Saratoga. Mady Christians in "I Remember Mama" is the offering at Stockbridge.

After a slow two weeks with "Clutterbuck" (substituted for Margaret O'Brien in "Junior Miss") and "Alice in Wonderland," John Huntington got rolling at Saratoga. All his productions except "Clutterbuck" and "A Streetcar Named Desire" have been packaged. The calibre of the traveling shows has risen, despite certain unevenness in integration with resident troupers. This setup, plus its stars, make an ideal presentation for the resort.

The heavy attendance at the track and the lid on off-track gambling are believed to have helped the Spa theatre to some extent during August. It has gone all out for big grosses—capacity is 580 and top is \$3. This is Huntington's fifth season, although the strawhat's history dates back more than 10 years.

William Miles has clicked again at Stockbridge, with a policy that deemphasizes stars and underlines the resident company. He presented only three sizeable names this season: Lillian Gish, Leo G. Carroll and Miss Christians. Miles' operation is less spectacular than that of many warm-potters, but is one of the steadiest and surest. In his 14th season at Stockbridge, Miles does not fear presenting plays which he believes have merit, if not great boxoffice value.

The Malden Bridge Playhouse, with a youthful company, will run well into September. It has been holding productions two weeks this season. Eunice Osborne and Walter Wood (her husband) operate Malden Bridge.

Joe Crosby's Red Barn Theatre (tent) at Bolton Landing on Lake George closes this week with "The Second Man."

Phyllis Thaxter Sought For Lead in 'Never Say'

Phyllis Thaxter is being sought by Albert H. Rosen and Lester Meyer for the femme lead in their production of "Never Say Never," six-character comedy by Carl Leo. Robert Sinclair is returning from Hollywood to direct the play.

Actress, who last appeared on Broadway three years ago in "Sundown Beach," is under contract to Warners.

Double-Play

Tatiana Chaliapin, daughter of the late great basso, Feodor Chaliapin, came to N. Y. from the Coast recently for a few days, and rented a room with a private family instead of going to a hotel, to save expenses.

Apartment-dweller also bore a famous musical name, because mail the femme received during her stay was addressed to "Mme. Tatiana Chaliapin, care of Caruso."

1st Mann-Posz S.F. Season Loses 100G

San Francisco, Aug. 28.

The Gene Mann-Paul Posz initial San Francisco summer musical season at the Opera House is reported to have wound up in the red in excess of \$100,000. The five-show season started off with "Girl Crazy," starring Mickey Rooney, which chucked up a loss of over \$50,000. Subsequent productions, which included "Bloomer Girl," with Dick Haymes; "Finian's Rainbow," with Ella Logan, and "Bittersweet," with Anne Jeffreys, added to the deficit. "Annie Get Your Gun," with Martha Raye and Ray Middleton, which moved to the Greek Theatre in L. A. at the conclusion of the season, Saturday (25), succeeded in showing a profit, but not sufficient to regain lost ground.

Among the items which accounted for the \$40,000 break-even point, were a \$15,000 revolving stage; travel costs to and from L.A., where the casts rehearsed, and the high salaries paid to the stars, most of whom failed to draw with their name value. The \$40,000 break-even point was reduced by the time the Martha Raye opus premed, and the final stanza showed a strong \$47,000, with the 3,300-seat house sealed to \$4.20.

General reaction to the Opera House, where the Mann-Posz productions were offered, was that acoustically as well as dimensionally the house is too large. In spite of microphones spotted strategically, audibility was poor in many parts of the house. The season was also hurt by getting off to a bad start, with the Mickey Rooney musical being badly mauled by local crits.

Pix, Legit, Concert Form Combo for World Pream Of 'Dybbuk' Opera in N.Y.

The N. Y. City Opera Co. will have an unusual event this fall—the world preem of an opera, composed by a Coast filmiter, with a couple of legiters and plexers in top roles, and a film director staging. New work is "The Dybbuk," with score by David Tamkin, musical director at Universal, and libretto by his brother Alex. Work, based on S. Ansky theatre classic, will bow at City Center, N. Y., Oct. 4.

Irving Pichel, Coast film and TV director, will stage, in his first try at opera. Joseph Rosenstock will conduct. Leads will be taken by Patricia Neway, who starred on Broadway and in Europe in Gian-Carlo Menotti's music-drama, "The Consul," and Robert Rounseville, who plays the name part in the current Lopert film, "Tales of Hoffmann." Mack Harrell, w.k. concert baritone; Lawrence Winters, Negro baritone who was a feature of the legit musical, "Call Me Mister"; and Carlton Gaud will have other important roles. Rounseville is now in Italy, prepping for the lead in another world preem, Igor Stravinsky's opera, "The Rake's Progress," at the Venice Festival.

"The Dybbuk," mystical Hebrew drama about the wandering, lost spirit of a disappointed lover, will be done in English. The Tamkin brothers wrote the operatic version about 10 years ago, and the Met at one time contemplated staging the work. The original drama by Ansky was first done in Hebrew by the Habimah Players in Moscow in 1922, and in various languages abroad and here since. Pichel played the important role of Rabbi Azrael in an English production on the Coast some years ago.

DAR Willing to Drop Color Bar But Won't Be Pushed; 'Fledermaus' Slim

Washington, Aug. 28.

"Die Fledermaus" ("The Bat") will never play in Constitution Hall, owned by the Daughters of the American Revolution, if it requires the president-general of the organization to sign a non-segregation statement or contract, according to inside word here.

This is so even though the DAR has been quietly and steadily removing the ban which prevented Negro artists from appearing on the Constitution Hall stage before white audiences. As a matter of fact, Negro soprano Dorothy Maynor is booked to appear as guest soloist with the National Symphony Orchestra next Feb. 17, an appearance which is to serve informal notice to the world that the segregation policy is dead.

However, Actors Equity, which recently obtained jurisdiction over the operetta from the American Guild of Musical Artists, is demanding written assurance that the discrimination policy is finished. Company which has been scheduled for Constitution Hall is the Sol Hurok troupe, which was booked as part of the Patrick Hayes concert series in Washington.

Metropolitan Opera Co.'s "Fledermaus" road company was also scheduled for Washington at Loew's Capitol Theatre. However, this too has been stopped by Equity, because the Capitol, like Washington's other film showcases, adheres to a policy of selling tickets to white customers only.

What Equity is doing is to subject Constitution Hall and the Capitol Theatre to exactly the same terms on segregation as those already placed upon Washington's former legitler, the National Theatre.

Helman Amenable

The National gets no plays because its operator, Marcus Helman, refuses to accept an Equity stand to the effect that his theatre shouldn't bar Negroes from the audience. Spokesmen for Helman say he is now willing to reopen the National as a non-segregated house, but objects to a formal contract clause to that effect.

Thus, if either of the "Fledermaus" companies should come to Washington, they would have to play either the Gayety Theatre, legitler which operates under the

Equity anti-segregation terms, or the town's vast Armory, with its poor acoustics, where there has never been segregation.

Constitution Hall has never barred Negroes from purchasing seats for any of the public entertainments scheduled there. It has also rented the auditorium to Negro groups for entertainments with Negro entertainers and audiences. Its odd ban was upon Negro entertainers when there were white people in the audience. Most notorious affair of this nature occurred several years ago when the DAR cancelled a contract for singer Marian Anderson to appear before a mixed audience. As a result, Miss Anderson sang outdoors at Lincoln Memorial before a very much larger mixed audience.

The DAR has never forgotten the repercussions of the Anderson affair and wants no other comparable incident. Under its manager of the past two years, Harold Maynard, Constitution Hall has gradually, but quietly, been dropping one bar after another.

Several mixed groups have sung on stage. Last year, D. C.'s Hamilton National Bank leased the auditorium for the finals of an amateur music contest it conducted. Both white and Negro competitors took part and a Negro girl was the winner. In addition, impresario Hayes, who had booked the Hurok "Fledermaus," was active here in opening the Gayety as an unsegregated legitler, and has helped to get the bars lowered at Constitution Hall.

Met Books Eight Loew's Houses for 'Fledermaus'

Loew's Theatres may add other dates to the eight film houses already set to offer the new Howard Dietz-Garson Kanin version of Johann Strauss' "Die Fledermaus," which the Metropolitan Opera is touring this season as a special attraction.

The Met plans a 30-week tour, in concert halls, legit houses and plexers, and has booked Loew's theatres in Newark, Hartford, Providence, New Haven, Waterbury, Buffalo, Columbus and Indianapolis.

Reserved seats will be sold at a \$4.80 top. In some cases films probably will be shown until 6 p.m.

Inside Stuff—Legit

The Theatre Guild is still interested in a Broadway production of Jean-Paul Sartre's "The Devil and God" ("Le Diable et Le Bon Dieu"), provided a suitable cut version of the marathon play can be obtained. According to Theresa Helburn, co-director of the organization, "the four-hour philosophic drama obviously demands a special approach." She adds that she had "begun an exploratory campaign to see who in the theatrical field would like to combine for some sort of festival production with little or no hope of profit" and had suggested to Robert Breen, former executive-secretary of ANTA, that he might "act in an executive capacity to help in the roundup."

It's revealed that director Robert Lewis, due back this week from the Coast, where he took over the staging of the "Three Wishes for Jamie" tryout, is actively interested in doing the Sartre piece. Also, Jose Ferrer is reportedly considering the possibility of playing the leading part in it. In its original French, the play is the boxoffice and controversial hit of the Paris season.

Unusual number of show biz names are included among the backers of "Three Wishes for Jamie." Albert and Arthur Lewis musical production that closed Saturday (25) in San Francisco for revisions. They include Lee Shubert, \$12,500; theatre owner-producer Anthony Brady Farrell, two slices of \$12,500 and \$7,875, respectively; theatre manager Louis A. Lottio, \$4,375; attorney A. L. Berman, \$3,500; actor Robert Keith, \$1,750; Alan Ladd, \$1,750; Florence (Mrs. Jo) Swerling, wife of the film writer, \$1,750; agent Abe Fastfogel, \$1,750; George Jessel, \$1,750; legit director Felix Jacobson, \$1,050; Edna McHugh, daughter of Eddie Cantor, agent Sam Weisbord, and singer Tony Martin, \$875 each; radio-TV writer-producer Irving Brecher, \$700; and the co-producers themselves, \$14,062.50 each. The project is capitalized at \$175,000, with 20% overall.

The origin of the word "ham," as applied to actors, has been the subject of a recent correspondence in the London Sunday Times, and views on its derivation have been contributed by novelist Compton Mackenzie and actor Barry Lupino. Mackenzie claims that "ham" is an abbreviation of "hamfatter," a derogatory American equivalent of the British "barnstormer." He says he first heard the expression "ham actor" in America in 1912, and it became current in Britain in the decade after the first world war. Lupino, writing as "an old ham or hamateur," says the expression originated in America. Hamish McCulloch (1834-1885) used to tour the "pig sticking" towns of Illinois with a "fit-up" or portable troupe. Hamish was usually referred to as Ham—his troupe as Ham's actors.

"Biggest Thief in Town," which flopped on Broadway two seasons ago and clicked recently when produced at a small private theatre in London, has drawn favorable reviews on its transfer to the West End for a commercial run. Vet critic Iver Brown, of the London Observer, called it "a racy western comedy," adding, "the Colorado rough stuff, expertly composed by an author with the glorious name of Dalton Trumbo, will obviously stay a long time."

Legit Bits

Mary Boland mentioned as star of Robert E. McEnroe's "Mulligan's Snug," which Viola Rubner and Nancy Carroll have optioned for fall production. . . . British film actress Audrey Hepburn is reported set for the beautiful teenager title role in "Gigi." . . . Alfred de Ligré, Jr. who staged *Frans van Suppe's* "Lovely Galatea" recently at Central City, Colo., hopes to present the short opera on Broadway if he can find a suitable companion-piece. Meanwhile, he's still looking for satisfactory successors to Rex Harrison and Lilli Palmer as leads for a tour of John van Druten's "Bell, Book and Candle." . . . Charles Winninger will return to the stage for a costarring role with Dennis King and Jane Pickens in Reginald Hammerstein's revival of "Music in the Air." . . . Carlton Miles will presagent the touring "Death of a Salesman" . . . Cape Cod Music Circus has extended its lease for five more years on its present site in the center of Hyannis, Mass. It will probably enlarge the tent for next season. . . . Producer Michael Myerberg says the suit brought recently by the City of New York against Reilly Theatrical Transfer was actually brought by an insurance company to recover \$480 for some drapes lost when the show moved from Washington during its tryout. . . . Vernon Rice, drama editor of the N. Y. Post, leaves Sept. 1 for a month's trip to Scandinavia and England. . . . Louis Verneuil, author-stager of "Love and Let Love," has withdrawn from the cast, in which Ginger Rogers is star. . . . Tom Weatherill, pressagent and production associate of the late Dwight Deere Wiman, will conduct a freelance publicity office, headquartered in the old Wiman offices in the Adelphi Theatre Building, N. Y. . . . Attorney Fanny Holtsmann due back from Europe this week.

Alan Baxter takes over the Robert Emmet Keane (the Captain) part in the Chi company of "South Pacific," with the latter taking a month's vacation. Len Dressler moves up to take over the latter part, as Harrison Ray Walston leaves to take the Luther Billis role in the London "South Pacific" cast, with Johnnie Howard stepping in.

Floyd Christy, vet vaudevillian, has taken over as producer of "The Beauteous Affair," British shocker which bows at Las Palmas, Hollywood, Sept. 11. . . . U. S. bow of the musical revue, "Why Not Tonight?" at the Deauville, Santa Monica, Cal., has been pushed back to Sept. 14. Eric Blore and Queenie Leonard head the cast.

Richard Bishop is playing Papa, the role he portrayed on Broadway in the current production of "I Remember Mama," starring Mady Christians, at the Berkshire Playhouse, Stockbridge, Mass., this week. Leon Askin, as Uncle Chris, is portraying the part he acted with Miss Christians on tour. Gaye Jordan, resident ingenue, shares feature billing.

The Brattle Theatre has turned down an offer from New England film chain owner Sam Finansk to buy its house in Cambridge, the only non-Harvard-owned property on Harvard Square. . . . Mike Keelin takes over the comedy lead next week in "Stalag 17," succeeding Robert Strauss, who leaves for a Hollywood film assignment. . . . Marian Byram and Phyllis Perlman will presagent "Out West of Eighth," the new Courtney Burr-Malcolm Pearson production, for which Richard E. (Dixie) French will be manager and Charles Durand stage manager. . . . Robert Whitehead has accepted the managing directorship of the ANTA Play Series, which is to start in January and include a classic, two American revivals and two new plays. . . . Mickey Rooney will tour in "Sailor, Beware," under the management of George Brandt, opening Sept. 10 at the Gayety, Montreal, following the current engagement there of Mae West in "Diamond Lil." . . . Kaye Lyder to Newport Machine Theatre as Bessie in "The Man Who Came to Dinner," starring Burl Ives, opening Sept. 3.

Charles Harris is back on the job as company manager of "Tree Grows in Brooklyn" after a severe illness. . . . Theatre Guild wants to get film actor Noel Willman for a part in an undisclosed play if shooting is completed in time on Gabriel Pascal's production of "Andronicus and the Don," for RKO. . . . When her mother became critically ill last week, Elaine Malbin commuted daily to New York from Lambertville, N. J., where she was featured lead in "Naughty Marietta." After her mother died Saturday (25), she sang the regular performances that night and Sunday night (26). . . . Sydney Grant has succeeded the ailing Ralph Riggs

as the Arvide Abernathy, the Salvation Army bass drummer, in the touring edition of "Guys and Dolls." Riggs was flown in from L. A. Sunday (26) and is in Memorial hosp, N. Y. . . . Irish actress Joyce Redman, last seen on Broadway in "Anne of the Thousand Days," will take over the sole femme part in "Little Hut" in London during the vacation of Joan Tetzel, and will then have a leading role in the West End production of Jean Anouilh's "Columbe," to be staged by Peter Brook.

Jule Styne and Benjamin Feiner (brother-in-law of composer Richard Rodgers) have arranged to revive "Pal Joey," the Rodgers-Hart-O'Hara hit of 1940-41. . . . Abe Burrows gets 25% of the gross as director of "Two on the Aisle." When he couldn't get a leave of absence from his featured role as Luther Billis in "South Pacific," Myron McCormick turned down an offer to star in Stanley Kramer's film production of "The Sniper," rather than quit the cast of the Rodgers-Hammerstein-Logan musical. . . . Singer-dancer Jill Melford will make her legit bow in the Theatre Guild revival of "Saint Joan." . . . Louis A. Lotito, president of City Playhouses and manager of the Martin Beck, N. Y., this week celebrates his 35th year in the theatre. . . . Daniel Blum, editor of the annual "Theatre World," and actor Charles Nolte, due back next week from a European trip. Eddie Dowling has optioned "Child of the Morning," by Clare Boothe Luce, and plans to produce, direct and star in it. He still intends to produce Paul Vincent Carroll's "Border Be Damned" if satisfactory revisions are made, but is no longer figuring on appearing in it.

'Clutterbuck' \$9,000, Hub; 'Tidings' 9G, Marblehead

Boston, Aug. 28.

"Clutterbuck," starring Arthur Treacher, at the Boston Summer Theatre, fell below previous highs with just under \$9,000 reported. Scaled at \$2.80 top, house has seating capacity of 917. "Come Back, Little Sheba" starring Joan Blondell, is current.

"Glad Tidings," with Melvyn Douglas and Signe Hasso, grabbed okay biz at the Marblehead Playhouse, pulling a nice \$9,000. Seating 1,000, house is scaled at \$3 top. "Susan and God" is current.

Strawhat Tryouts

(Aug. 27-Sept. 9)

"A Case of Scotch" (Margaret Phillips, John Forsythe)—Westport (Conn.) County Playhouse (27-1) (Reviewed in VARIETY this week).

"A Little Evil"—Litchfield (Conn.) Summer Theatre (27-1).

"Be Your Age"—Elitch's Gardens, Denver (27-1).

"Behind the Badge"—Malden Bridge (N. Y.) Playhouse, (29-2) (5-9).

"Behold, Man"—Camden (Me.) Hills Playhouse (28-2).

"Birds of Prey"—Ivy Tower Playhouse, Spring Lake, N. J. (4-8).

"Foreign Language" (Edna Best)—John Drew Theatre, East Hampton, L. I. (27-1) (Reviewed in VARIETY, Aug. 22, '51).

"Fourposter" (Jessica Tandy, Hume Cronyn)—Lakewood Theatre, Skowhegan, Me. (27-1); Reviewed in VARIETY, July 11, '51.

"Glad Tidings" (Melvyn Douglas, Signe Hasso)—Spa Theatre, Saratoga, N. Y. (27-1) (Reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Heaven Come Wednesday"—Keene (N. H.) Summer Theatre (27-8).

"Home at Seven" (Leo G. Carroll)—Oiney (Md.) Theatre (4-9).

"In the Summer House"—Hedgecroft Theatre, Moylan, Pa. (28).

"Kin Hubbard" (Josephine Hull, Tom Ewell, June Lockhart, John Alexander)—Westport (Conn.) Country Playhouse (3-8).

"Lady Is a Witch"—Corning (N. Y.) Summer Theatre (27-1).

"Mirror, Mirror" (Kay Francis)—Lakewood Theatre, Barnestown, Pa. (27-1); Bucks County Playhouse, New Hope, Pa. (3-1) (Reviewed in VARIETY, July 13, '51).

"Molehill"—Barr Stages, Nantucket Island, Mass. (28-9).

"Once in a Lifetime" (musical)—Great Neck (L. I.) Summer Theatre (29-2).

(*)—Indicates non-Equity.

L'ville Al Fresco Closes Okay Season; 9G in Black

Louisville, Aug. 28. An exceptionally good break in the weather, and under-budget operating costs, added up to a successful season for the Iroquois Amphitheatre, which wound up six weeks of musical shows at the al fresco spot week ago Sunday (19). Produced under auspices of the Louisville Park Theatrical Assn. the 1951 season profit is expected to be around \$9,000 after bills are paid and accounts settled. "High Button Shoes," starring Gil Lamb, set an all-time b.o. record for seven nights at the Amphitheatre, grossing \$31,698.

'Guys' \$53,400, L.A.; 'Bitter' 38G, Folds

Los Angeles, Aug. 28. Only one of last week's three legit offerings hit a bright note. As expected, "Guys and Dolls," continued to operate at capacity at the 2,670-seat Philharmonic Auditorium. Dollar take slipped slightly due to the large percentage of fourth-week subscription tickets, but the frame's tally of \$53,400 was still handsome. Next five-and-one-half weeks are free of the subscription tickets and the gross is expected to climb about \$1,500 per frame as a result.

Town's other two shows both shuttered Saturday (25). "Bittersweet" ended its second week at the Greek Theatre, with \$38,000, giving it \$70,000 for the fortnight. It was replaced last night (Mon.) by "Annie Get Your Gun," as the final offering of the season at the 4,400-seat ozoner.

Ivar Theatre went dark with the shuttering of "For Love or Money," which slipped to \$2,500 in its final frame. Take gave it \$10,500 for the 22 days, about \$750 in the red. Producer H. D. Hover has announced nothing to follow and the status of his legit operation remains in doubt. Before "Love," he presented "Detective Story" and "Peg O' My Heart," with a loss of about \$12,200 for the three shows.

OSU Arena Theatre, Under Buckeye Stadium, Ends 2d Season With 11G Take

Columbus, O., Aug. 28. Ohio State U.'s Stadium Theatre garnered \$11,000 at the boxoffice in its second season, about what it took in last year. The community-theatre-in-the-round under the giant Buckeye Stadium presented six productions in its six-week season: "Kismet" and "The Women," "The Poor Nut," "Peg O' My Heart," "Good Housekeeping" and "High Tor."

Each production was a sellout every night except on the opening night. Top was \$1.10, with reductions on a season basis. Dramas all received glowing appraisal in local press.

Next year a fourth director and two more plays will be added, to run the season to eight weeks. Directors work in rotation. Stadium Theatre officials report that many requests have already been received for season tickets for the 1952 season.

'WIDOW' FINE \$38,900 IN 1ST DALLAS WEEK

Dallas, Aug. 28. The State Fair Musicals' sixth and last production of the 1951 season, "The Merry Widow," showed a rousing \$38,900 take from 22,700 payees after seven performances. With one more week of the Lehar revival under way before the season ends Sunday (2), "Widow," the only real opera of the half-dozen summer shows, is expected to reap a hefty boxoffice figure.

Starring Dorothy Kirsten, "Widow" has drawn better than a three-fourths house nightly at a \$3 top.

Southwest Conference To Get Legit Pream

Ft. Worth, Aug. 28. The world premiere of "Phaedra," based on a legend, will be held here at the fourth annual meeting of the Southwest Theatre Conference. The play was authored by Joel Turner and Roland von Weber.

The production, to be given by the Texas Christian U., will be directed by Dr. Walther R. Volbach.

B'way Comeback Hypos All Shows; 'Madam' \$52,100, At Capacity Again; 'Aisle' \$41,100, 'Seventeen' \$25,400

Philly Legit Season Will Be Off to Lagging Start

Philadelphia, Aug. 28. Philly's 1951-52 legit season doesn't present the glowing, promising prospects it did a couple of weeks back.

There will be just one show teeing off next week and, from present indications, no more until Sept. 17. In fact, as now mapped out, Philly gets only three legit bookings during the whole month of September.

Next Monday (3), observing the traditional Labor Day opening routine, "Love and Let Love" unshelters the Forrest for a tryout run of two weeks. Mail order sale has been big for this Ginger Rogers vehicle. "Paint Your Wagon," season's first musical, will preem at the Shubert Sept. 17 for a three weeks' stay. On the 24th, the Walnut joins the parade with a tryout of "The Man Who Made the Mountain Shake." Oddity is that this house will apparently beat the Locust in joining the active bandwagon. However, the latter house is expected to get a September booking and the Forrest is figured as getting another show for the 17th to follow "Love and Let Love" and precede "Faithfully Yours" (formerly "The Philomelon Complex") which comes in Oct. 1.

'Moon' \$22,400, 'S.P.' \$51,300, Chi

Chicago, Aug. 28. With tourists currently flocking to town, legiers here are returning to turnaway trade. "Moon Is Blue" was SRO last week except Monday night (20) and "South Pacific" was sold out for the entire week. Mail orders are also spurring for both shows.

"Member of the Wedding" opens Sept. 17 at the Erlanger and "Gentlemen Prefer Blondes" is due Sept. 20 at the Palace.

Estimates for Last Week "Moon Is Blue," Harris (17th wk) (\$4.40; 1,000). Just a few seats shy of SRO, with \$22,400.

"South Pacific," Shubert (41st week) (\$5; 2,100). Booming along at capacity again; nearly \$51,300.

'JAMIE' 37G, FRISCO; 'ANNIE' BOFF \$47,000

San Francisco, Aug. 28. "Three Wishes For Jamie" hit a strong \$37,000 for its fourth and final frame at the 1,775-seat Curran last week with house scaled to \$4.80. Starring Marion Bell, John Raitt and Cecil Kellaway, this finale offering of the Civic Light Opera Season has grossed approximately \$135,000 during its four weeks at the Curran. Show closed for revisions.

"Annie Get Your Gun," with Martha Raye and Ray Middleton, concluding production in the Gene Mann-Paul Posz summer musical series, moved into a fine \$47,000 for its second and last week at the 3,300-seat Opera House at \$4.20 top.

'Babes' 55G, Kaycee

Kansas City, Aug. 28. Near capacity attendance was chalked up by "Babes in Toyland" as the ninth production of the Starlight Theatre season here last week. Victor Herbert musical, produced from a new book by Henry Meyer, played to standees Friday night, and to near capacity rest of the week to close out Sunday with attendance over the 43,000 mark. "Babes" turned in a pleasing \$55,000, well in the black. Saturday's show was rained out.

Season's finale, "Naughty Marietta," opened Monday (27) and will run an extra night, through Labor Day, Sept. 3. Rosemarie Brancato, localite, has been brought in for her only appearance here this season, and has helped push up advance sale.

Broadway staged a spectacular boxoffice comeback last week. Every show felt the business surge from the vacationing tourist, with the week's receipts jumping as much as \$8,000 in some cases and even the solid sellouts getting added standee pressure.

The total gross for all 12 shows last week was \$390,200, or 82% of capacity. For the corresponding week last year, the 16 current shows grossed \$361,200, or 72% of capacity.

Five representative moderate draws last week played to 77% of capacity, a jump of 21%. The previous week's total gross for all 12 shows was \$363,900, or 76% of capacity.

Because of the prevalence of tourist trade on the street, the upturn was reflected principally in window sale rather than broker patronage. Unquestionably the top broker call is for "King and I" and "Guys and Dolls," with the former perhaps having a slight edge because it is a newer show. "Two on the Aisle" is reportedly building and is expected to be a lively ticket this fall. Among the straight plays, "Moon Is Blue" is still the most in demand.

The fall rush of incoming productions starts next Tuesday (4) with "Lace on Her Petticoat."

Estimates for Last Week Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operaetta).

Other parenthetic figures refer, respectively, to top price, (*indicates using two-for-one), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (48th wk) (C-\$4.80; 1,012; \$26,874). Almost \$18,100 (previous week, \$14,800).

"Call Me Madam," Imperial (46th wk) (MC-\$7.20; 1,400; \$51,847). Nearly \$52,100 (previous week, \$51,300).

"Gentlemen Prefer Blondes," Ziegfeld (90th wk) (MC-\$6; 1,628; \$48,244). Almost \$32,500 (previous week, \$24,100); closing Sept. '15 to tour.

"Guys and Dolls," 46th Street (40th wk) (MC-\$6.60; 1,319; \$43,904). As always, \$44,400.

"King and I," St. James (22nd wk) (MD-\$7.20; 1,571; \$51,717). Ditto, \$51,700.

"Moon Is Blue," Miller (25th wk) (C-\$4.80; 920; \$21,586). Just a whisker under \$20,200 (previous week, \$18,100).

"Rose Tattoo," Beck (30th wk) (CD-\$4.80; 1,124; \$28,000). Nearly \$16,400 (previous week, \$14,000); closing Oct. 27, to tour.

"Seventeen," Broadhurst (10th wk) (MC-\$6; 1,160; \$37,000). Almost \$25,400 (previous week, \$20,500).

"South Pacific," Majestic (123d wk) (MD-\$6; 1,659; \$50,186). Again sold at nearly \$50,800.

"Stalag 17," 49th Street (16th wk) (CD-\$4.80; 921; \$21,547). Over \$14,100 (previous week, \$11,600).

"Tree Grows in Brooklyn," Alvin (19th wk) (MC-\$7.20; 1,331; \$47,167). Almost \$23,400 (previous week, \$21,200).

"Two on the Aisle," Heilinger (6th wk) (R-\$6; 1,527; \$48,500). Bettered \$41,100 (previous week, \$39,000).

FUTURE SCHEDULE

"Lace on Her Petticoat," Booth, Sept. 4 (rehearsing).

"Diamond Lil," Broadway, Sept. 11 (touring).

"Out West of Eighth," Barrymore, Sept. 18 (rehearsing).

"Twilight Walk," Fulton, Sept. 24.

"Love and Let Love," unspecified theatre, Sept. 25 (rehearsing).

"Remains to Be Seen," Morosco, Oct. 3 (rehearsing).

"Saint Joan," Cort, Oct. 4 (rehearsing).

"Music in the Air," Ziegfeld, Oct. 6.

"Glad Tidings," Lyceum, Oct. 10 (trying out in strawhats; reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Paint Your Wagon," Winter Garden, Oct. 15 (rehearsing).

"Pay-Off," unspecified theatre, week of Oct. 15.

"Buy Me Blue Ribbons," Empire, Oct. 17.

"Faithfully Yours," Coronet, Oct. 18.

"Barefoot in Athens," unspecified theatre, week of Oct. 29.

"Top Banana," Shubert, Nov. 1 (rehearsing).

Plays Out of Town

Love and Let Love

New Haven, Aug. 28.
Anthony B. Farrell presentation of comedy in three acts by Louis Verneuil. Staged by Verneuil. Stars Ginger Rogers; features Tom Helmore, song, "Just One Kiss," by Victor Young. Ned Washington. Set by Ralph Alawon. At Shubert, New Haven, Aug. 27. '51: \$4.00 top.

Dr. Fred Stevens	Tom Helmore
Shirley	Dorothy Adams
Harlan	David Perkins
Charles Cauthier	Charles Andre
Valeria King	Ginger Rogers
Ruth Gage	Virginia McMath

If the script of "Love and Let Love" matched the brilliance of the Ginger Rogers wardrobe and the sparkle of the star's own personality, they might have something here. It just doesn't. If author Louis Verneuil can whip it into click proportions, he will rate a special bow, as the plot as it stands contains too many cliches to register heavily on its own.

Brighter dialog and deflation of some of the windier passages may salvage the opus to some extent, but it's going to take considerable writing skill to extract tonight entertainment from the opus in its present condition.

There is little originality in the segment which has a middle-aged diplomat, supposedly the object of a glamorous young star's matrimonial intentions, arranging a romantic tete-a-tete in his home for the star and her real love as he magnanimously steps aside in favor of youth. Plot-wise, the basic premise here is largely oldhat, which means that prime diversion assets must be drawn from other quarters.

Story is laid in the New York home of Charles Gauthier, a French diplomat. Glamorous entertainer Valerie King, who has the world for her oyster but has never been able to work a suitable romance into the stew, comes to old friend Gauthier for advice, and encounters young Dr. Stevens, whom she had known fondly when they were both starting out.

Gauthier senses that here is her real romance, despite constant quarreling between the young pair, so he sets the stage for a get-together for the two, ignoring the fact that Valerie has proposed marriage with the diplomat himself.

They've injected a bit of novelty into the acting setup by having Miss Rogers play the dual role of the effervescent Valerie and her more sedate sister. In doing the two parts, actress is billed twice in the cast, second tag of Virginia McMath being the star's real name. She handles the change of pace nicely and, as a matter of fact, does an overall good acting chore, as well as presenting a stunning appearance in an outstanding wardrobe.

As the young medico, Tom Helmore lends polish to the role with a convincing portrayal. Charles Andre, understudy taking over the diplomat's part at short notice when author Verneuil was obliged to relinquish the role, gives an excellent characterization. (Part will be taken over by Paul McGrath as Verneuil's replacement). Dorothy Adams makes an efficient secretary and David Perkins dittoes as a man-servant.

A handsome interior of the diplomat's home constitutes the single setting.

On dialog, Verneuil has again demonstrated that he can write nice wordage for nice people to utter, but this time the phrases lack the sustained wit of his last effort. Also, he has the star mouthing an impassioned plea for Ingrid Bergman, a plea which impresses as incongruous within its surroundings. Bone.

Concert manager Herbert Barrett back from extended European trip.

A Case of Scotch

Westport, Conn., Aug. 28.
Lawrence Langer, Armina Marshall and John C. Wilson presentation of comedy by Almee Stuart, adapted by Philip Lewis. Stars Margaret Phillips, John Forsythe; features Gordon Mills, Anita Bolster, Katharine Sergava. Directed by Jerry Epstein. Sets and lighting, Oren Parker. At Westport (Conn.) Country Playhouse, Aug. 27, '51.

Mrs. Whitelaw	Cathleen Cordell
Father	Mason Curry
Janette	Margaret Phillips
Mazrie	Margaret O'Neill
Stanley Smith	John Forsythe
Ship's porter	John Fiedler
Car Attendant	Karl Redoff
Page	Herbert Strauss
The Count	Gordon Mills
The Blonde	Katharine Sergava
Herr Ober	Charles Carshaw
Missus Murdock	Anita Bolster

The Theatre Guild, thanks to one of its "Theatre Guild of the Air" programs last winter, has come up with a completely engaging adaptation of Almee Stuart's play, "Jeannie," which has fluttered over the Broadway horizon for a decade now without ever coming to light. With Margaret Phillips giving an enchanting performance of a Scottish drudge who spends a dazzling week in high-styled Vienna, it becomes a sunlit little play of definite gentle romantic appeal. It's the sort of a story John Golden could nourish into a hit.

Produced in England more than a decade ago, tried out here in its original version, subsequently made into a British film, Miss Stuart's script came to the attention of the Guild last winter, as a vehicle for Miss Phillips for their Sunday evening air spot. Philip Lewis was engaged to make the adaptation. The production drew a warm response and Lewis was persuaded to re-do the entire work for another stage workout.

It's only a very gentle, little story, but it is written with such airy skill and played here with so much affection, that it becomes an entirely believable love story. Jeannie is no more than a domestic in her father's Calvinist cottage in a Scottish mill town. She obeys his will, as her mother did before her, and she's a pretty shiny-nosed, discouraged spinster of 26 when her father dies and leaves her \$1,200. All her life Jeannie had loved to secretly sway to the strains of "The Beautiful Blue Danube" as played on a gay neighbor's gramophone. And with fitting license she heads straight for Vienna with her inheritance.

On a channel steamer she meets a good-looking, forthright American boy. He befriends the strange little girl, making her storybook pilgrimage to Vienna. He is bound for the same city, to demonstrate his washing machine at an industrial fair. While he fleetingly succumbs to the lure of a snappy Viennese mannequin, Jeannie is mistaken for an heiress by a handsome nobleman. When the lassie has spent her funds on a wonderful week of waltzing, wine and a wardrobe, plus a fine room at the Splendide, she returns to her severe countryside and a job in a kitchen. The American happily pursues her and even sells a washing machine to her testy new mistress.

John Forsythe couldn't be better as the sprightly salesman from Dayton. He looks like a Purdue man and acts like a Joshua Logan graduate—which he is, from "Mr. Roberts." Katharine Sergava, the ballerina, is one of the presentation's surprises, being both amusing and not at all sinister as the interloper. Gordon Mills is another of the play's assets, bringing as much gallantry as possible to the role of a penniless count, and a note of high romance to scenes with the visitor from the Clyde.

Anita Bolster has a good moment as a complaining Glasgow housewife, and Cathleen Cordell is just right as the gay neighbor whose gramophone unleashes the siren call of the Danube.

But it is Miss Phillips' entertainment and she has a neat vehicle with which to consolidate her growing public. There is much to be done en route to New York, more artful direction, and a better written last scene. Most importantly, it needs some bypass to avoid the elaborate production costs that would be confronted in properly mounting "A Case of Scotch" in the tradition of the Guild's last happy excursion to Vienna in Robert E. Sherwood's play for the Lunts some years ago. DouL.

Robert Hayes, who has been playing the piano this summer at the Cape Playhouse Restaurant in Dennis, Mass., appeared there last week in "Happy Birthday," starring Imogene Coca, and directed by Arthur Siroom. Hayes, a graduate of Boston U. College of Music, teaches music in the Castleton, N. Y. High School.

Current Road Shows

(Aug. 27-Sept. 9)

"Death of a Salesman"—Klein Aud., Bridgeport (8).

"Guys and Dolls" (Allan Jones, Jan Clayton)—Philharmonic Aud., Los Angeles (27-8).

"Love and Let Love" (Ginger Rogers) (tryout)—Shubert, New Haven (27-1); Forrest, Phila. (3-8) (Reviewed in VARIETY this week). "Members of the Wedding" (Ethel Waters)—Cass, Detroit (3-8). "Moon Is Blue"—Harris, Chicago (27-8).

"Remains to Be Seen" (tryout)—Shubert, New Haven (6-8).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (27-8).

SUBWAY CIRCUIT

"Happy Time"—Windsor, Bronx (28-2).

"Oklahoma"—Jamaica, Jamaica, L. I. (28-2).

"Season in the Sun"—Brighton, Brighton Beach, N. Y. (28-2); Jamaica, Jamaica, L. I. (4-9).

Carol Bruce Hums Risque 'Pal Joey' Lines to Soothe Bluenose Boston Censors

Albany, Aug. 28.

Carol Bruce, starring in "Pal Joey" on the strawhat circuit, told in an interview over WROW, Albany, last week, a story of circumventing the censors in Boston by "humming" the portions of the lyrics which the blue pencilers ordered to be deleted after the opening performance.

When she came into Lee Falks' theatre the second night, members of the cast informed Miss Bruce she would "within a few minutes" hear "unpleasant news." It was a list of the directed "cuts." They were too many and too important for Miss Bruce to manage the switches in the brief time before the curtain went up. She was at first upset, but finally hit upon the idea of humming the verboten words and references. Going to Falk, she asked permission to hum those portions; Miss Bruce pointed out to him she would still be obeying the ukase. He quickly agreed. The audience, on that and subsequent evenings, howled at the hummed lines.

Boston, Miss Bruce informed Elaine Dronze, WROW women's director, is the only summer spot in which she encountered censor trouble.

Jacob's Pillow Festival Ending Its 10th Season

Lee, Mass., Aug. 28.

Ted Shawn will close the 10th season of the Jacob's Pillow Dance Festival Friday and Saturday (Aug. 31-Sept. 1) with five satirical ballet solos (three of them new) by Lillian Moore; two new works by Jose Limon, with Betty Jones, Ruth Currier and Lucas Hoving, and Eastern numbers by La Meri. Ruth St. Denis made her annual appearance last week.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Kiss Me, Kate" (road)—Subber & Ayers, prods.; John C. Wilson. "Lace on Her Petticoat" (C)—Herman Shumlin, prod.-dir.; Ethel Waters, star.

"Medea" (Berlin)—State Dept.—ANTA, prods.; Guthrie McClintic, dir.; Judith Anderson, star.

"Mister Roberts" (road)—Leland Hayward, prod.; Joshua Logan, dir.; Tod Andrews, star.

"Out West of Eighth" (C)—Courtney Burr, Malcolm Pearson, prods.; Marc Connelly, dir.

"Paint Your Wagon" (MC)—Cheryl Crawford, prod.; Daniel Mann, dir.; James Barton, star.

"Remains to Be Seen" (C)—Leland Hayward, prod.; Bretnaigue Windust, dir.

"Saint Joan" (D)—Theatre Guild, prod.; Margaret Webster, dir.; Uta Hagen, star.

"Top Banana" (MC)—Michael Sloane, Paula Stone, prods.; Jack Donahue, dir.; Phil Silvers, star.

"Twilight Walk" (D)—Richard Krakeur, prod.; Paul Stewart, dir.; Nancy Kelly, star.

"West of Eight" (C)—Burr & Pearson, prods.; Marc Connelly, dir.

HOLLYWOOD

"Beaustone Affair," French Productions (Floyd Christy), prod.; William Jarvis, dir.

Barnyard Belascos' Fears

Continued from page 1

at Lakewood Theatre, Skowhegan, Me. It was "much better" than last season at the Ogunquit (Me.) and Clinton (Conn.) Playhouses, and "better" at the Berkshire Playhouse, Stockbridge, Mass., Princeton (N. J.) Summer Theatre, and Elitch's, in Denver.

The four Richard Aldrich operations in Massachusetts, as well as Ivoryton (Conn.) Theatre and Spa Theatre, Saratoga, N. Y., said biz was about the same as last year. Business was slightly lower than last year at the Olney, Md., operation, and not as good as last at the Bucks County Playhouse, New Hope, Pa. One strawhat reported biz 15% lower than last year, explaining it as probably due to war fears, upped taxes and, in a small way, video.

David H. Holtzmann, batting for the absent Aldrich in his four Massachusetts theatres, where biz was the same as in '50, did add that "we must face the fact that the lush after-war years have run their course and that, in order to get the people in, we must give them good attractions and let them know about it. Showmanship is becoming an increasing factor year by year, even in established playhouses like Dennis."

Resist Unionization

The ATPAM has been busy this summer trying to line up strawhats for union pressagents and company managers, and it was VARIETY's query on this activity, that aroused most fire. "I think the union attempts to organize summer theatres would be the final blow to completely wipe out the remaining strawhat managers," advised Ogunquit's John Lane. "On our \$1.50 top, and production costs being what they are," stated Lakewood's Grant Mills, "we would have to fold." "The nature of summer theatre operation cannot ordinarily fit into a union set-up," said Holtzmann.

Ivoryton's Milton Stiefel didn't think unionization practical. Saratoga's John Huntington stated: "I will resist any more unionization with all the power at my command. Summer theatres right now are terribly overburdened with operating costs, and since it is axiomatic that unions do nothing to lower your costs, and generally succeed in raising them brutally, we barns will fold unless we fight all this unionization of get some relief."

Stockbridge's William Miles wrote that it would be "most unfortunate if overall unionization takes place, as only a minute fraction of houses can afford even lowered union scales, and due to local problems many union men could not fill the jobs as efficiently as local people."

Princeton's Herbert Kenwith distinguished between resident company barns and theatres offering traveling package shows. "Any theatre that has package shows can hardly avoid the eye of the union," he said. "Next year, with even a greater number of package shows, the union problems for many non-unionized theatres will be even greater." As to straight barns, unions would "stifle" their operation, he thought.

"Unions had better lay off," wrote one manager who prefers to be anonymous, "or they'll do the same thing to summer theatres that they did to Broadway. Expenses keep mounting and most summer theatres run only nine or 10 weeks. If unions take over, you'll only have a handful of successful summer theatres, or you'll have a bunch of semi-professionals who will not use Equity or any other union members."

Another anonymous producer rallied at two ATPAMers who were "forced" onto a summer theatre (not his own). "These living examples of the cream of the Broadway press-agency," he wrote, "were so bad that one, the company manager, was fired after one week for incompetence, drunkenness, tobacco chewing and carrying a .38 Smith & Wesson pistol." There is little chance that managers will allow the death knell of summer theatre through the addition of these people."

Resident Rule

Several Equity rulings were brought up by the managers. One was the regulation requiring barns to maintain a resident company of six actors. "When you play a package," said one producer, "you must keep the six members on pay, and

whichever way you look at it, in union parlance it's featherbedding." "Since we use Equity members anyway," wrote another, "why the obsolete six rule?"

New Hope's Theron Bamberger wrote: "I am strongly of the opinion and have been for several years that Equity should re-examine its rule, which compels a theatre to carry a permanent company. Since theatres booking packages have very little use for permanent actors they feel compelled to resort to subterfuge to get around the rule. I think Equity has nothing to gain by this rule, since the theatres that do not use packages find it to their advantage to have a permanent company."

One manager complained that "the Equity regulation requiring a full day off curtails rehearsal schedule to a dangerous minimum, if high standards are to be maintained." Another advised that "Equity charges exorbitantly for rehearsal time after a package has been on tour several weeks, which is a foolish restriction, since any actor customarily needs rehearsals from time to time."

Several managers were steamed up over the star system. Many approve of it, either in principle or because it's necessary. Several denounced "exorbitant salaries and percentage deals." "There are very few 'stars' who can draw their overblown salaries into the boxoffice," said Stockbridge's Miles. Bamberger referred to some "astronomical" salaries, and said "it seems to me that stars ought to be paid a small guarantee with a percentage of the gross over a certain amount, on the theory that if they bring it in, they ought to get it."

"Summer legit playhouses have become slaves to the star system," advised the Cape's Holtzmann. "The music circuses (tents) are as yet free and untrammelled, and we intend to keep them that way."

"I approve of the star system for my theatre," wrote Princeton's Kenwith, "but I do believe certain stars, with great assistance from their high-pressured agents, are going a bit too far with new demands in their contracts. They decide how high the percentage should be, and too, they decide the 'breaking point' in each theatre."

"This season, for the first time," Kenwith added, "the stars are actually managing the various theatres they play in. In most cases the stars are earning more money than they have in years—and at that they feel it isn't enough. They invariably suspect the managers of falsifying reports to do them out of a few dollars."

In connection with stars, Clinton's Lewis Harmon wrote: "One thing is not exactly a new development, but it is becoming more prevalent—that of a star latching on to a new script and then touring the summer theatre circuit with an eye to bringing the play into New York in the fall. This is a good way to try out a play, and in the case of a solid name in a fair to excellent play, everyone could be happy, but if they start saddling packages or individual summer theatres with added costs this development ceases and a new source for Broadway will dry up."

"The chief and most lamentable situation this year," wrote Milton Stiefel, "arises from the fact that many of the package shows are not professionally staged. Many of the packages are directed and staged incompetently by unknown advance stage managers instead of being staged by experienced directors who know their business—not aspiring young men without any honest directorial experience."

"This kind of 'giving the white-headed boy a chance to express himself' raises hell with the box-office. The stock manager is helpless to do anything about it, as his show comes in Sunday and opens Monday. All the manager can do is pay off in disgust."

Lambertville's St. John Terrell complained that "musical rights are too high for tent show operation; i.e., tents must pay \$750 for 'High Button Shoes' and big operators with seven times the gross pay \$1,000."

One producer beefed that "rising costs are plain and simple murder," while Olney's Richard Skinner advised that "expenses are higher; grosses somewhat less; margin of profit therefore smaller, but it's still a profitable operation."

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Literati

Hearst's Trust Fund

A purported trust agreement between the late William Randolph Hearst and actress Marion Davies may become the centre of a legal battle for control of the \$200,000,000 publishing empire. Existence of the alleged pact was first disclosed by the Chicago Tribune Press Service on Sunday (26), which reported that the terms provided for Hearst and Miss Davies to pool their stock of the Hearst Corp., top holding company for all other Hearst corporations.

Agreement, said to have been signed last Nov. 5, provided that in the event of the death of either, the survivor would continue to vote all the stock during his or her lifetime. Further proviso was that if a lifetime trust was held by the courts to be too long, then the survivor would retain control for 10 years.

On Monday (27) Henry S. McKay, Jr. and Randolph A. Hearst, special administrators of the estate, said they have known about the paper and added that the "so-called agreement was never executed and for this and many other reasons has no more effect than if it never existed." Statement, in deadpan, referred to the actress as Marion Douras, her real name.

Meanwhile, it was reported on the Coast that Miss Davies' lawyers may start proceedings to gain control of the huge Hearst enterprise.

Interestingly, Miss Davies, Hearst's companion and confidante for many years, didn't attend Hearst's funeral. She told reporters that she had sat at the publisher's bedside during his last hours until a doctor prevailed on her to take a sedative. She was asleep when Hearst died. By the time she had awakened, Hearst's sons had already removed the body and most of their father's effects.

Previously, Miss Davies had been Hearst's chief link with his enterprises. But following his demise, the Hearst dailies stopped mentioning her activities. Copies of the two Hearst papers in L. A., previously delivered to her by messenger, were stopped.

As the will was probated in L.A. this week, attorneys for the estate confirmed that Hearst had established for Miss Davies a trust fund of 30,000 preferred shares of Hearst Corp. She will receive a lifetime income for it, the principal reverting on her death to Hearst's five sons, his principal beneficiaries.

Fannie Brice Biog

Mrs. Ray Stark, daughter of the late Fanny Brice, has chosen Norman Katkov, erstwhile St. Paul, Minn., and now New York freelance writer, to do the story of her mother and it will be called "The Fanny Brice Story." Deal already has been made with Knopf for its publication. It's expected that it will appear in one of the national periodicals before being released in book form. Katkov is now in Hollywood and will do his writing there.

Katkov has had two novels published by Doubleday, and the Saturday Evening Post frequently published his short stories and novelettes, which also appear in other publications.

Pocket-Size 'Streeter'

New American Library is printing a 25c pocket-sized Signet edition of Tennessee Williams' "A Streetcar Named Desire." It hits the stands in October, coinciding with the release of Warners' filmization of the play.

Signet book features an eight-page photographic insert of scenes from the N. Y., Paris and London productions of "Streetcar."

Red Book Circulation Up

Ability of some mags to increase circulation despite price hikes is pointed up by report that Redbook's national newsstand sales are higher at its 35c rate than its average sales for the first six months of the year at 25c.

Newsstand sale for August is over 900,000, compared with average of 886,000 for first six months of the year.

Wickware's Suicide

Death of Francis Sili Wickware, mystery writer, Sunday (26) was listed by N. Y. police as "apparent suicide." Ironically, the writer, who had been at work on a book on the theory of poisons, had swallowed some chloral hydrate.

The author of "Tuesday to Bed" and "Dangerous Ground," various magazine articles and short stories, had recently completed an article, "Do You Know the Signs of Impending Mental Illness?" for Redbook mag. The unpublished manuscript devotes considerable atten-

tion to suicide motivations, Redbook editors acknowledged, although the subject was not given such disproportionate attention as to arouse in their minds any suspicion that the writer was unduly concerned with it.

Wade H. Nichols, Redbook editor, said Wickware seemed "uncommonly tense" on the last occasion when the article was discussed, last July, but that his state was ascribed to the ordinary nervousness of a writer whose work is being examined prior to publication. He added that the manuscript previously submitted to psychiatrists for checking, will be subjected to further expert review, and perhaps revision, before it is printed.

Shulman On Coast Stint

Humorist Max Shulman, author of five books and the musical comedy "Barefoot Boy With Cheek," and whose book of short stories has just been published by Doubleday, has gone to Hollywood to work for M-G-M on the screen treatment of an original story written in collaboration with Herman Wouk.

The producers have taken an option on the story.

Baron's Ballet Anthology

"Baron at the Ballet," photographic collection by Britain's ballet lenser, is due from William Morrow presses on Sept. 19. Tome contains over 280 black-and-white photos and eight in color.

Arnold L. Haskell, director-principal of the Sadler's Wells School, wrote the intro and Sachverel Sitwell did the foreword.

CHATTER

Julian Johnson, story chief at 20th-Fox, is doing a chapter on the selection of film scripts for "The Arts and Sciences of Motion Pictures," a book compiled by Muriel De Lida under sponsorship of the Academy of Motion Picture Arts and Sciences.

Arthur Hays Sulzberger, N. Y. Times publisher, was given an honorary degree of doctor of public service at the U. of Denver last week, at the summer commencement exercises.

New comic strip, based on the adventures of "Space Cadet," science-fiction show on ABC-TV, tees off Sept. 9 in some 40 newspapers. Strip, sketched by Ray Bailey, is being handled by the Chicago Sun-Times Syndicate.

Eve Burkhardt, who collaborated on more than 20 novels with her husband, Bob Burkhardt, before his death, has sold another, "Too Young to Marry," to Redbook.

Hugo Fregonese writing a chapter on motion picture direction for the New University Encyclopedia.

Lou Berg in Hollywood to round up material for this week mag.

H. Allen Smith, author-humorist, sailed for Europe yesterday (Tues.) on the Queen Elizabeth.

Hammond, Hammond & Co. to publish a British edition of "Best Humor of 1949-50," which Louis Untermeyer and Ralph E. Shikes edited for Henry Holt. Tome includes Maurice Zolotow's "Man Bites Magazine Writer" from VARIETY.

Snowden Arthur, a Navy commander, has prepared "The Flash Card Vocabulary Builder," to be published by Lexicon Oct. 1.

Horace Sutton, travel ed of Cue and Saturday Review of Lit, penned article for Town and Country mag, October issue, which will be devoted exclusively to Waldorf-Astoria, N. Y.

Pitt Arena's 10-15G Loss; Okay Nitery Biz Offsets

Pittsburgh, Aug. 28.

First strawhat season for Sam Handelsman at Bill Green's Arena Theatre wound up with a slight loss, but not nearly what was looked for from a new venture. It's understood that the final count will show a deficit of between \$10,000 and \$15,000, but indications at the end of 10 weeks were that the Arena is now a going concern and will have little trouble recouping next year. Around here, such projects usually drop a lot more than that in the beginning.

For Green, however, the deficit was more than balanced by the boon which the Arena was to his adjoining nitery, where dinner, bar and after-show trade was terrific, and more than compensated for the red that was encountered next door. Take at his cafe almost trebled over last summer, and operating expenses were much lower.

Mrs. Franchot Takes Over Can. Silo, Plays Churchill

Niagara Falls, Ont., Aug. 28.

Maude Franchot, bankroller of the Niagara Falls Summer Theatre here, has taken over active management of the spot from the producers, Michael Sadler and Bruce Yorke. Latter have been dividing their time between this operation and their respective barns in Peterborough, Ont., and Bermuda, both non-Equity. Mrs. Franchot is an aunt of Franchot Tone.

Through a special concession from George Brandt, subway circuit producer in New York, the local strawhat last week presented Sarah Churchill and Richard Waring in "Gramercy Ghost," in which they recently appeared on Broadway. Because of the proximity of the two towns, Brandt cancelled a scheduled engagement of the John Cecil Holm comedy in Buffalo to allow Mrs. Franchot to do it here.

Although Miss Churchill was recently nixed by Equity from making a silo tour in the play, the local engagement was okay since it was in Canada.

Aldrich Barns

Continued from page 58

scaled to a \$3 top. General reaction to the show was excellent, but one critic and a few patrons objected to what they regarded as off-color material.

Melvyn Douglas and Signe Hasso are current in the pre-Broadway tryout of "Glad Tidings."

Bennett's Princeton Mark

Princeton, Aug. 28.

Joan Bennett, playing a strawhat tour in "Susan and God," with her teen-age daughter, Melinda Markey, continued her boxoffice clean-up last week at the McCarter Theatre here. Star grossed \$13,466 for the stanza, a summer record at the house at the regular \$3 top. Mae West grossed \$16,616 at the spot at a higher scale.

The star had previous set boxoffice records with \$9,463 at the Ivoryton (Conn.) Playhouse, \$8,978 at the Pocono Playhouse, Mountaintop, Pa., and \$8,107 at the Casino Theatre, Newport. Her deal calls for a guarantee of \$2,000, plus 50% of the gross over a stipulated break-even figure. Show is at the Marblehead (Mass.) Playhouse this week, then goes to the Boston Summer Theatre, and is considering an offer to play a return date as the season closes at the Pocono Playhouse.

Atlantic City Arena Finale

Atlantic City, Aug. 28.

Circle Theatre, operated here as a theatre-in-the-round this season by Fran Oliver, closes at the end of the week, with Arthur Treacher in "Clutterbuck" as the final show. Treacher came in Monday (27).

Despite her poor season, Miss Oliver is seriously pondering returning here next season. Business has picked up considerably the last few weeks, with "Streetcar Named Desire" and "Born Yesterday" being well received.

"Bagels and Yox," current at the Million Dollar Pier, goes out Sept. 9, and will have its New York premiere Sept. 24. Show has been a strong attraction, with two performances Saturday night, unique in resort show business.

Worcester Playhouse Winds

Worcester, Aug. 28.

First of the summer stocks in Central Massachusetts to close is the Worcester Playhouse, which called it a season Saturday night (25). Concluding show was a package of "Chocolat Soldier," with Ernest McChesney.

City still has a stock company at Alan Gray Holmes' Theatre-in-the-Round, where the current attraction is "Tobacco Road," with Myles McAleer as Jeeter Lester.

Lake Whalom Playhouse, Fitchburg, shuts down this week with "Lady in the Dark." So does Merry-Go-Round Theatre in Sturbridge, which is presenting "Boy Meets Girl."

U. of Denver Honors To Helen Bonfils, Bob Jones

Denver, Aug. 28.

Robert Edmond Jones, stage designer, who set up the plays at Central City, Colo., for the annual play festivals there for several years, returned here to be given a doctor of fine arts degree by the U. of Denver.

An honorary degree of doctor of public service also went to Helen Bonfils (Mrs. George Somnes), actress, civic leader and secretary-treasurer of the Denver Post.

SCULLY'S SCRAPBOOK

By Frank Scully

Thorpe, Nev., Aug. 28.

Sometimes it seems as if anybody connected with a picture, no matter how big his take, really earns it. After deducting the coin spent through the years putting an idea over now and then, the taxable net must look pretty meagre even to the Internal Revenue boys.

"Jim Thorpe—All American" is the latest example in this syndrome of melancholy tales from the shills. One group or another has been pitching for that picture for 30 years, and though Warners should make some money on it, especially now that TV has been closed off to football fans and the smell of scandal is in the autumnal air, the same could hardly be said of many others who have had their hand in the project down the years.

As the title does not indicate precisely what sort of All-American Jim was, I'm supplying the missing charade. The word was "chump." He was the All-American Chump. There was never an unhappier merger between a sound body and a starry-eyed mind than what nature gave us in Jim Thorpe. Everybody took him. If he made money, which he did now and then, he ran through it like an open field.

Jim got \$12,500 for his part in the Warner production. He was told that was to take care of the family's invasion of privacy, and his services as technical adviser as well. Then he was asked as a special favor to get lost till the picture was completed. He promptly bought a trailer and disappeared.

Nobody wanted him to get lost quite that completely. After all, Mike Curtiz could hardly be expected to know what sort of plays the Carlisle Indians used in 1911 to beat Harvard and if a double were going to be used for Burt Lancaster to dropkick a ball 50 yards, the double would have to be Thorpe (even at the age of 63) because nobody else could kick even an assistant producer that far.

Boston Blew the Whistle

Sad to relate, it was that Harvard upset in 1911 that was the cause of Jim's downfall. The betting was all the other way. The losing mobsters went after Thorpe and found he had played semi-pro football down south. They piped the expose to a Boston newspaperman. He broke the story on Feb. 7, 1913, and closed a chapter in the life of the greatest amateur athlete of all time.

Exposed now as no longer a simon-pure athlete (within the meaning of those who make a nice living out of judging these matters), Jim was ordered to return all medals and trophies, and barred from further amateur competition. His Olympic prizes were shipped abroad to those who finished second. T. R. Ble, a Norwegian who finished second to Jim in the pentathlon, refused to accept Jim's prizes. Ditto H. K. Wieslander of Sweden, who finished second to Jim in the decathlon.

I don't know where the prizes are now. I asked Dan Ferris, secretary of the Amateur Athletic Union, about them several years ago and even suggested that they be returned to Jim and that the old Indian he taken off the black list. Even murderers, I pointed out, after 20 years, have received pardons from governors and have had their citizenship restored. Thorpe was taking an even worse beating than a killer. Ferris ducked the issue. The last place I traced the prizes to was Lausanne, though why Switzerland le bon Dieu only knows.

McGraw Throws a Curve

Jim turned to pro baseball and football after his disgrace. His chief trouble with the N. Y. Giants was that he was a natural athlete, never needed to train and could drink like a fish and not be bothered by it. John McGraw could do some drinking too, but he was a manager who demanded three hours of conditioning practice from every player in uniform every day. Thorpe's lazy behavior demoralized McGraw's regime. So Jim was let out under the phoney explanation that he was a sucker for a curved ball. He went to the Eastern League, where curved balls were presumably barred, and hit .264 for the season.

Meanwhile various people were trying to get an angle to hang a picture on. Russell Birdwell whipped up a sundae called "Red Sons of Carlisle" and sold it to Metro as a vehicle for Thorpe. The property lay around gathering dust for the next 20 years.

Jim kept on playing pro football, until he was 43. By 1938, however, Jim began to slow down in all directions. The depression found him down digging ditches around Los Angeles. One of his best friends was Norman Sper, at present the Chicago Tribune-New York News syndicate's football authority. In 1943 Sper asked me to collaborate on a piece about Jim for Reader's Digest.

It caused a flurry in the picture colony and a revival of interest in Thorpe. Metro began shuffling its pages of "Red Sons of Carlisle," only to learn that it couldn't use a word not in the book, and if it wanted Jim, he was under contract to Sper.

Then one RKO producer offered \$25,000 for our Digest story, provided we would write a beginning more in keeping with a picture formula. He'd of course pay extra for Jim's services. But how much more would the writing cost him, he wanted to know.

We were lunching at Sardi's at the time and I, thinking out loud, guessed it would be about \$1,000, maybe \$1,500; certainly not more.

With this Sper blow his top. Would I please never discuss money with these characters? "Just let those things to me. You're as big a chump as Thorpe!"

His idea, it seems, was nearer \$15,000 than \$1,500. The argument became so heated that the deal blew up altogether. Then the producer decided to take Jim from the flank. But Sper had the opposition stymied there. He had Jim in his back pocket.

Soon it was announced that Metro had released its rights in "Red Sons of Carlisle" for an undisclosed sum. Then Lolly Parsons began talking up a peach of an original that fellow-Hearstian Vince O'Flaherty had written around the life of Jim Thorpe.

Then Douglas Morrow and Everett Freeman entered the picture and the next thing you knew, before anybody could say "James Francis Thorpe," Warners had wrapped up "Red Sons," O'Flaherty, Morrow and Freeman in a beautiful package and were going to make the picture at last. Thorpe wouldn't play it. He was too old. Burt Lancaster would be starred in the same role, and that old All-American, Mike Curtiz, would be assigned to direct it.

See Jim at Gate No. 4

The announcement, however, lacked one important detail—Thorpe's waiver of personal privacy. It was discovered that while all this was going on, Jim was playing his first TV picture. Norman Sper had made a deal with NBC for a series of sports shorts around a Times Square barber, whose shop was a hangout for sports celebrities of all sorts. The first picture featured Jim Thorpe, Bob Waterfield, Bill Fawley (as the barber) and Iris Adrian (as the manicurist).

After it was completed, NBC went through reorganizational pains. There were hirings and firings and shifts. Sper's sports novelty was lost in the shuffle. Carrying Thorpe on the hip was getting mighty heavy. Sper finally had to drop his option on Thorpe, and Warners picked it up on the first bounce.

That made it possible for them to go ahead with their picture, and the general verdict seems to be that they made a very good one. But as I say, art is long and time is fleeting, and where all this leaves Lo, the Poor Indian, is hard to say exactly. He was elected the first president of professional football, a job now held by Bert Bell. I doubt if he'd be hired as gatekeeper now, a job he held in the Ford plant in 1938.

It was Gate No. 4, if anybody would like to put up a monument there to the greatest natural athlete the world has ever seen.

Broadway

Benay Venuta readying for a return to N. Y. in TV and the niteries.

Louella O. Parsons and Margaret Ettinger board the Century Friday (31) on their trek back to the Coast.

Ronald Millar, Metro writer, arrived from London Sunday (26) and returned to the Coast yesterday (Tues.).

William Pine (& Thomas) back to the Paramount lot after N. Y. huddles with the homeoffice ad-pub department.

Robert Thomsen, Metro., producer, in Washington from the Coast to confer with FBI officials on research for "Eye Street."

Arthur L. Mayer, COMPO executive veepee, will make "Movietime U.S.A." pitch on Bill Leonard's "This Is New York" CBS show 9 a.m. next Monday (Sept. 2).

James Michener, recently signed by Paramount, has gone to the studio to begin work on his first screenplay, an original with a South Sea island background.

Wolfe Cohen, Warners International prexy, scheduled to arrive from London today (Wed.) after spending five weeks visiting Warners' branch offices in England, Ireland and Paris.

Mrs. A. H. (Rose) Woods in town gathering material for book she's penning with Ralph T. Kettering about herself and her late husband, producer Al Woods. There's Hollywood interest in the book.

Clarence Brown, Metro producer-director, and star Paul Douglas, arrive from the Coast Sept. 5 and leave next day to attend world premiere of "Angels in the Backfield" at Loew's Penn. Pittsburgh.

Ann Sothern in from the Coast yesterday (Tues.) to costar in "Faithfully Yours" which goes into rehearsal Sept. 3. With Richard Krakeur producing, it's scheduled to open at the Coronet Theatre Oct. 3.

Richard Kollmar (Dorothy & Dick), who has gone into the interior decorating business seriously, did over Gogi's LaRue for its Sept. 6 charity bow for benefit of Roosevelt Hospital; a \$50-per-head benefit shindig.

Lou Levy, Leeds Music head, currently in England, is marrying Clare Lee Sukin in London tomorrow (Thurs.). An interior decorator, Miss Sukin arrived in London Monday (27). Levy was divorced a couple of years ago from Maxene Andrews, one of the Andrews Sisters, whom he manages. Kurt Unkelbach, whose play, "Hurry, the Dawn," was just unoptioned by Kenneth (NBC newscaster) Bangheart, who yens entering legit production, is otherwise general press chief for the Schine Hotels chain. Unkelbach started at the Hotel New Yorker in a ditto spot.

Riviera

By Edward Quinn

Rene Clement starting work on new pic with Riviera exteriors.

Hotels at Cannes and Juan-les-Pins report house full until the end of this month.

Harold Lloyd with wife and daughter Gloria spent a few days at Cannes en route to Rome.

Compagnons de la Chanson doing one-niters at Monte Carlo, Cannes, Nice and Juan-les-Pins.

Herb Jeffries at Carrolls Beach, Juan-les-Pins, performed before King Farouk holidaying at Cannes.

Sugar Robinson guesting at the Vieux Colombar, Juan-les-Pins, did a song, dance and drum act with Sidney Bechet orch.

Westport, Conn.

By Humphrey Douless

"A Case of Scotch" at Country Playhouse.

Edna Ferber weekending with the Richard Rodgers.

Gladys Swarthout leaving for South American tour (2).

Mrs. Raymond Massey and two daughters here from the Coast.

Mr. and Mrs. Fred Schang back from summer in France and Italy.

Don Glenn, treasurer of County Playhouse, returning to similar post at Shubert, New Haven.

Lisa Kirk, Mac Morgan and Thomas Hayward soloists for "Coe Porter Night" (31), officially closing most successful season of "Pops" concerts at Fairfield.

Christie MacDonald, Lee Shubert, Eva LeGallienne, Armina Marshall, William Liebling, Theresa Heiburn, Mrs. Raymond Massey at Monday (27) opening of

Cape Cod

The Dr. Irving (Mitz) Somachs, investors in various Broadway shows, summering at Provincetown. Leonard Sillman in last week to visit Imogene Coca and husband

Robert Burton. Miss Coca was starring in "Happy Birthday" at the Cape Playhouse there.

Robert Breen, former executive-secretary of ANTA, in over the weekend to o.o. the Richard Aldrich strawhat operations at Dennis, Hyannis and Coconamessett.

Instead of folding up tight immediately after Labor Day, the Cape is having an extended season, with an unprecedented number of vacationers remaining until Sept. 15 or even Oct. 1.

Broadwayites at the preem Monday night (27) of "Door to a Room," at the Cape Playhouse, Dennis, included party agent Lenore Tobin, Boston critic Cyrus Durgin, author's agent Janet Cohn.

Ward Morehouse, of the N. Y. World-Telegram & Sun, stopped off Saturday (25) to interview David Marshall Holtzman n.n., who's in charge of the Aldrich's summer stock activities while the producer is in the Navy.

Susan Tandy, daughter of Jessica Tandy, was production assistant last week on "Fourposter," in which her mother and Hume Cronyn costarred at the Falmouth Playhouse. Teen-ager returns to school on the Coast next week, but plans to become an actress.

Miami Beach

By Lary Solloway

Shore Club Hotel expanding facilities to include a cafe setup.

"Happy Time" a click at Brandt's Roosevelt Playhouse. Produced by Jose Vega.

Poinciana Hotel Crystal Room becoming spot for Dixieland addicts. Phil Napoleon and Memphis Five current there.

Nautilus Hotel may shutter Driftwood Room for several weeks to eliminate posts that handicap larger seating capacity.

Saxony Hotel mulling plans to turn current supper club — the Shell-I-Mar—into theatre restaurant idea. Means rebuilding.

Five O'Clock Club shuttered Sunday (26) for staff vacash. Reopens Oct. 12 with Three Suns featured. Beatrice Kay and Myron Cohen follow on Oct. 26.

Kirby Stone Quintet comes back to Clover Club this week. Rumors that Spike Jones couldn't make November date there discounted by owner Jack Goldman who has signed contract.

Martha Raye will open Norman (partner at Five O'Clock Club) Schuyler's new operation in Tampa, the Skyline Room of the Biscayne Royal, on Oct. 25. Comes back to the Five in mid-November.

Philadelphia

By Jerry Gaghan

Manager Archie Edelson has put the Nut Club up for sale.

Johnny Hamp will open a talent agency here in the fall.

Stan Kenton slated for two evening sessions at Academy of Music, Oct. 23-24.

Sidney Drosner, ex-manager of Latin Casino, has switched to Club Ebony as floor manager.

Clement Epstein and Herman Berger, cousin of music publisher Jerry Marks, have opened a booking agency here.

Ciro's is switching to bands. Charley Barnett is slated to appear with a combo, Oct. 1, and spot is dickering for Artie Shaw.

When he winds up with his Arden, Del., summer stock group this week, producer Windsor Lewis flies to Berlin to stage-manage Judith Anderson's "Medea," American entry in the Berlin drama festival.

The Musicians Union and the musical bars are holding conferences. The union is asking installation of three-piece bands to back up the bar entertainment, which now goes on to piano accompaniment.

Atlantic City

By Joe W. Walker

Harlem, septa nitery, folds at end of week.

John Harris host to cast of "Ice Capades" Sunday (26), at his bay-front summer home in suburban Longport.

"Ice Capades" closes Sunday (2) after six-week run here to make way for annual pageant. Sneak preview of 1952 edition offered in Convention Hall this week.

Rosemary Clooney headlining Steel Pier vaude this week with Buddy Morrow in ballroom. Denise Darcel, Gus Van and the Three Suns come in over Labor Day, with Louis Prima and Johnnie Long bands in ballroom.

Bob Russell, Andy Arcari, Myron Cohen, the Radio Aces, Ethel Rider, Leslie & Laurence, Beatrice Kraft and Joe Stern's orch in show offered Sunday night (26) at Convention Hall for benefit of Community Synagogue Hebrew School building fund.

London

Capella and Patricia open at the Savoy Hotel, Nov. 5 for two weeks with options.

Noel Coward booked for four-week cabaret stint at the Cafe de Paris, opening Oct. 29.

Norman Siegel, who checked out for Paris is going on to the Venice Film Festival before returning to Hollywood.

Tyrone Guthrie, new director of the Old Vic, broadcasting next Sunday (2) on "The Theatre and the Taxpayer."

George and Alfred Black's new Charlie Chester show starts extensive tour for Moss Empires and Stoll theatres, Sept. 3.

Arthur S. Abeles, Warner Brothers topper, to N. Y. next month on an annual looksee and confabs with homeoffice execs.

Robert S. Woolf hosted a party in the RKO Radio private theatre last Friday (24) to celebrate the 21st anni of the company's first trade show.

Jerome Whyte in town to finalize casting for "South Pacific" and to start rehearsals next month. Show opens at Drury Lane, Nov. 1, with Mary Martin in the lead.

After looksee at local talent, Vernon Herndon, general manager of Palmer House Hotel, Chicago, is off to Paris, Italy and Spain; expects to return late in September.

Robert Donat, who goes into hospital next month for an operation to relieve his asthma, will miss the preem of "The Magic Box," in which he plays the William-Frise-Greens role.

Jarlick and Arnaut, who after two years and seven months in Jack Hylton's "Crazy Show" at the Victoria Palace, had to lay off due to arrival in the family, resume their cabaret work in Paris next October.

London film critics are tossing a lunch tomorrow (Thurs.) to Katharine Hepburn, Humphrey Bogart, Lauren Bacall and Mr. and Mrs. John Huston. The Hollywood contingent, with the exception of Miss Bacall, have been filming "The African Queen."

Ursula Howells, who played a lead on Broadway a few months back in Benn Levy's "Springtime for Henry," signed by Michael Balcon for pic "One Sinner," based on Sewell Stokes novel. Cecil Parker will be starred. Shooting starts in September with Basil Dearden directing.

Paris

By Maxime de Belx
(33 Blvd. Montparnasse)

Paul Archinard scouting for talent for his next month's show.

Bob (Double or Nothing) Weiss arranging for his show at Orly Air Port.

Rosalind Courtright may do a stint at Carriere's before returning to London.

Cartoonist Jean Image getting kudos in Trieste for his animated short, "Jeannot l'Intrepide."

The projection booth of the Sartrouville suburban theatre caught fire but firemen got the audience out without any injuries.

Abe Saperstein bringing his Harlem Globetrotters into the Palais des Sports for a final appearance on their European tour.

Roscoe Drummond, who ran the press section of the Marshall Plan here, returning to the Christian Science Monitor in Washington.

Yvonne Printemps and Pierre Fresnay so mike-shy that after sending invitation to a cocktail party at the Deauville yacht club, they would not leave their hotel after finding out that the mike boys were waiting for them to do an impromptu broadcast.

Pittsburgh

By Hal Cohen

Annual Variety Club banquet this year has been set for Oct. 28. Bomb Busters playing Michigan State Fair this weekend with Bob Hope.

Johnny Jones, oldtime dance impresario here, chalked up birthday No. 71.

The Nat Elbaums—he's veteran Playhouse actor—have adopted a baby girl.

Ginny Conwell, N. Y. dancer, came home to be the godmother for her new niece.

Heller Bros. will open their big new restaurant in Miami second week in October.

Hal Marshall in town for UA doing special exploitation on Penn's "He Ran All the Way."

Carousel bookings include Buddy Lester, Sept. 17, Connie Boswell, Oct. 15, and Belle Baker, Nov. 4.

Jim Alexander's 16-year-old grandson, Jackie Barton, is working as a clerk at Alexander Theatre Supply.

Grace Price, director of Children's Theatre here, and her husband, Jerry Katz, celebrated silver wedding anni.

Dick Bendi a last-minute addition to "Front Page" cast at White

Barn when Dick Scagna was hurt in an auto crash.

Rabbi Phillip Frankel, just named to pulpit of new Temple Emanuel in South Hills, is UA Manager Mannie Trautenberg's brother-in-law.

Chicago

Jesse Lasky in Elkhart, Ind., last week on story research.

Phyllis Thaxter stopped over last week to visit in-laws in Highland Park.

Richard Eastham rejoins "South Pacific" next week after Bermuda vacation.

"Guys and Dolls" toppers Phil Adler and Joe Grossman in town this week.

Manie Sachs in town last week huddling with Dinah Shore and Jack Benny.

Edgar Bergen stopped over at the Ambassador enroute to N. Y. for tele confabs.

Lillian Gish and Clarence Derwent silo this week at Salt Creek Theatre in "Miss Mabel."

Blackhawk major domo Don Roth linked Ezra Stone to produce "Hectic 30s," nitery's new tab musical.

"Skirts Ahoy" company, with Sidney Lanfield, Esther Williams and Vivian Blaine, due in next week for shooting at Great Lakes.

Chi Tribune's 22d Music Festival at Soldiers Field last week was guested by soloists Yma Sumac, Lawrence Tibbett and Louis Sudler.

Washington

By Florence S. Lowe

Lloyd Hadaway, manager of the Savoy, a Warner nabe, has resigned.

Warner's Frank La Falce named coordinator for town's "Movietime U. S. A." drive.

The women's committee of town's Variety tent held kickoff luncheon meeting Saturday (25) for annual welfare fund drive, with Sara Young, 20th booker, helming committee.

Louis Armstrong All-Stars, including trombonist Jack Teagarden, drummer "Cozy" Coles, pianist Earl Hines and clarinetist Barney Bigard, a capacity click in one-nighter at outdoor Wategate Friday (24) night.

Drucie Snyder Horton, wife of John Horton, Universal rep here, and daughter of Secretary of Treasury John Snyder, took over the Martha Washington role for Monday night's performance of "Faith of Our Fathers," the sesqui pageant at Carter Barron Amphitheatre.

Portland, Ore.

Lionel Hampton will do a jazz concert at the Auditorium.

Zarata & Paquita have been held for a second stanza at Clover Club.

Sons Of The Pioneers are being featured three times daily at the fair this week.

Tony Pastor orch in a three-night deal at Jantzen Ballroom last weekend (24-26).

Horace Heidt linked into Portland Arena for a one-nighter the first part of September.

Monte Ballou and Castle Jazz Band clicking at their own nitery here, the old Diamond Horseshoe spot.

City has not had rain for more than 50 days and the temperature has been in the 90s. This is a near record.

Arthur Lee Simpkins finished a three-weeker at Amato's Supper Club and did near capacity throughout.

Town is bogged down with name transient attractions the last two weeks in this month in all fields, due to faulty booking.

Ringling Bros.-Barnum & Bailey Circus showed here two days after winning a hassle with the Multnomah County Fair Commission.

"Grandfather Follies" into Amato's Supper Club for two weeks. Reservations are pouring in for the package show, first big unit (21 people) to play a local nitery.

Berlin

By Bill Conlan

Walter O'Keefe comes in with "Double or Nothing" next week.

Robert Merrill touring the West Zone. Will be here in September.

Yvonne de Carlo touring Germany for the Army's Special Service branch.

Henry Koller staging a moppet show for the RCA's tele demonstration. Koller sails soon for New York.

The Bonn government's protest over the attempt to sell the Mars studio (UFA) here nixed by the High Commission.

Ballet dancer Minna Craig in from Paris. She plans to remain in Europe for two years before returning to Broadway.

Hollywood

Dinah Shore planed in from Chicago.

Joe Youngerman hospitalized for checkup.

Lois Andrews heading for tour of Europe.

William Beaudine vacationing in Las Vegas.

Wanda Hendrix to Lake Tahoe on vacation.

Bob Carleton hospitalized for observation.

Robert Ryan in town after an eastern tour.

Fred Datig recovering from major surgery.

Jane Liddell recovering from minor surgery.

Fred Raphael hospitalized with virus pneumonia.

Jon Hall and Frances Langford planed to Florida.

James R. Graingers in town for confabs at Republic.

Warren Low celebrating his 30th year in film industry.

Mala Powers to Russian River for two-week vacation.

Jack Woodford placed in a mental sanitarium at his own request.

Greer Garson and Buddy Fogelson left for their New Mexico ranch.

Ruth Hussey hosted by the crew of the U. S. S. Rochester at Long Beach.

John Payne leaves early in September for six-week tour of Europe.

Grace Kelly arrived from Denver to do a film role for Stanley Kramer.

Ralph Riggs retired from "Guys and Dolls" road company because of illness.

Joseph M. Schenck in town after 10 days of huddles in 20th-Fox homeoffice.

Rex Allen to Seattle for "Back to School" shindig sponsored by Seattle Times.

Gene Autry tossed a press party to introduce his new TV cowhand, Jack Mahoney.

Walter Hampden celebrating his 50th anni as an actor in "Five Fingers" at 20th-Fox.

Ellen Drew and William T. Walker returned from their European honeymoon.

Jimmy McHugh putting on a benefit show tomorrow (Thurs.) for Polio Foundation.

Neil Petree announced contributions of \$64,330 to Hollywood Bowl emergency fund.

Audrey Totter leaves Sept. 26 for tour of camps and military hospitals in Korea and Japan.

Charles Rosher planed to Jamaica to see what the hurricane did to his home and other property there.

Jean Hersholt moving Motion Picture Relief Fund offices to newly acquired building at 335 N. La Brea.

Roy M. Brewer appointed labor rep on regional wage stabilization board, covering California, Arizona and Nevada.

Bill Hebert and Don Budge rounding up pro tennis stars to play in a tournament for Damon Runyon Fund.

Irwin Gielgud is the first member of the Screen Writers Guild to be booked for a tour to plug "Movietime U. S. A."

David Wayne, Hugh Sanders, Stephen Chase and Huntz Hall appointed members of the Actors' Council for Civilian Defense.

Las Vegas, Nev.

By Bill Willard

Clark Gable due to arrive this week for Lake Mead, Colo., fishing trip.

Philip Morris crew vidfilmed and taped ciggie test in Flamingo lobby.

Ritz Bros. celebrate 24th anni in showbiz with big onstage party Friday (31).

Frank Sinatra steps into Desert Inn Sept. 4, following current Ritz Bros. heyday.

Kay Thompson & Williams freres booked for November 15 date at Flamingo.

Rudy Vallee headlines El Rancho Vegas for a fortnight beginning today (Wed.).

Duke Kahanamoku stopped at Flamingo on stopover from New York and Washington.

Little Theatre in rehearsal for season opener at Village Playhouse, "Light Up the Sky."

Wiene Bros. & Mildred Seymour current at Last Frontier with Sportsmen to follow Sept. 7.

Tony Pastor Orch packed for Thunderbird Sept. 20 along with Day, Dawn & Dusk, Jay Ballard.

Polly Possum, Joe Wolverton & Dog Patch County Band in untenth week Golden Nugget Saloon.

Maxine Lewis books herself into Sept. 6 frame at Flamingo in midst of Ada Broadbent's "Guys & Gals," Juanita Hall toppling.

Benny Goodman nixes clarinet for fishing pole on weekend Colorado River jaunt accompanied by the old fishmaster Abe Schiller.

OBITUARIES

ALBERT E. LOWE

Albert E. Lowe, 75, an early leader in motion pictures, died in New York Aug. 24. During the first quarter of the century he was active in both the production and exhibition of films. About 1910, he went from the realty business to operation of several six-vaude houses in Brooklyn and Harlem, best known of which was the Park Theatre at 110th St. and Lenox Ave.

Lowe was one of the promoters of Kinemacolor, the original color process which involved a tri-color filter spinning before the projection lens. With Charles K. Harris, the songwriter and music publisher, he founded and was president of the Charles K. Harris Feature Film Co.

He then became associated with the late Jules E. Brulatour as manager of the Paragon Studio, Fort Lee, N. J., and was general manager of three laboratories which Brulatour built in the east-and which processed most of the exposed film for the studios. In that period he also managed film director Raoul Walsh and several other directors and actors.

Lowe left the picture business shortly before the market crash in 1929.

Later he was with the Equitable Life Assurance Society. In recent years he had been retired. His brother was the late Joshua (Jolo) Lowe, one of the earliest VARIETY muggs and long-time chief of its London Bureau.

Lowe is survived by his wife and three sons, one of whom, Herman, is Washington Bureau chief for VARIETY (weekly and daily).

LOUIS WAIZMANN

Louis Waiizmann, 86, music arranger for the Canadian Broadcasting Corp. and librarian for the Toronto Symphony Orchestra, died in Toronto Aug. 24. Long a legend in Canadian music circles, Waiizmann was born in Salzburg in the same house as Mozart (his father succeeded Mozart's father as Salzburg Cathedral organist). He played viola in the Toronto Symphony but was also an expert on all stringed instruments and played piano and organ. Among his pupils were Percy Faith, Samuel Hershoren, Paul Scherman and Bob Farnon.

Writer of more than 200 compositions, Waiizmann joined the Canadian Radio Broadcasting Commission in 1933 as arranger, retained this position when the CBC took over, and held the post till his death.

Survived by two daughters.

JOHN (JOHNNY) PERKINS

John (Johnny) Perkins, 52, comedian once billed as the "Ton of Fun" because he then weighed 300 pounds, died in St. Louis Aug. 22. Perkins owned and operated the Playdium, East St. Louis, Ill., the first stage-above-bar spot in the Midwest, until about six months ago. He continued his act until 1949 when illness forced him to discontinue.

Perkins had been in retirement for the past six months and his weight dropped to 150. His right leg was amputated about 18 months ago. His last stage appearances were at the St. Louis Theatre, where he emceed vaude acts.

His wife and son survive.

ARTHUR BALL

Arthur Ball, 56, pioneer color film engineer and onetime Technicolor veepee, committed suicide Aug. 27 by inhaling carbon monoxide from his car's exhaust. He was first cameraman for Technicolor when it was formed 30 years ago, and later became an officer of the company. He resigned nearly 15 years ago to set up offices as a color consultant.

Ball functioned for some time for Walt Disney, and was recently associated with development of the Du Pont color film process as consultant. The present three-color Technicolor camera reportedly was his original idea.

CHARLES GOODWIN

Charles Goodwin, 66, motion picture industry pioneer and owner of Quality Premium Distributors, died Aug. 22 in Philadelphia. He was business manager of the old Emanuel Goodwin Publications, Inc., from 1918 until 1932. During the same period he handled a circuit of some 20 theatres throughout Pennsylvania. He organized Quality Premium in 1932. He was also chairman of the board of managers of motion picture theatre owners of eastern Pennsylvania for 10 years.

Surviving are his wife, a son and daughter.

RAYMOND FALLON HODGDON

Raymond Fallon Hodgdon, 62, RKO Corp. theatre manager, died in New York Aug. 25. Starting his career with the United Booking Office in 1908 as assistant booking manager of a vaude circuit, he became manager of Ethel Barrymore, Frank Fay, Paul Whiteman and Sophie Tucker. Hodgdon also wrote many vaude sketches and silent film scripts.

Since 1933 he had managed various theatres in RKO's N. Y. motion picture circuit.

Surviving are his wife, three sons and a daughter.

CONSTANT LAMBERT

Constant Lambert, 45, British composer, critic and one of the three general directors of the Sadler's Wells Ballet, died in London Aug. 21.

Lambert first achieved fame at 20 as composer of a ballet for Diaghilev. His most recent ballet, "Tiresias," was presented last month in London. He appeared in the U. S. as guest conductor of Sadler's Wells when the company toured here in 1949. His wife, a designer, survives.

BERT HAMPTON

Bert Hampton, head casting director at Central Casting Corp., from its inception to 1947, died of a stroke at San Gabriel Sanitarium, Hollywood, Aug. 27. He would have been 53 today (Wed.).

After leaving Central, Hampton joined Monogram as casting director, then switched to General Casting, finally forming a partnership with Bob Numes and Yolanda Molinari in an indie casting office.

Wife, two sons, and a brother survive.

EDWIN H. MORSE

Edwin H. Morse, 54, writer, director, stage manager, died in Los Angeles Aug. 22. He was stage manager for legit producers William A. Brady, Winthrop Ames, Norman Bel Geddes and Guthrie McClintic and Katharine Cornell. In recent years he was a writer, director and producer of radio programs.

His wife, actress Alice Davenport, and a sister survive.

Charles B. Dillingham

August 30, 1934

'GONE BUT NOT FORGOTTEN'

R. H. B.

Angela Aug. 22. He was stage manager for legit producers William A. Brady, Winthrop Ames, Norman Bel Geddes and Guthrie McClintic and Katharine Cornell. In recent years he was a writer, director and producer of radio programs.

His wife, actress Alice Davenport, and a sister survive.

ELEANOR P. GEER

Eleanor Packer Geer, 46, traffic manager for Yankee Network, died in Melrose, Mass., Aug. 24. Associated with WNAC and the network since 1929, she at one time was a concert pianist and had her own radio program, "Lady of the Ivorys." For four seasons she toured vaude with Jerry and Her Four Baby Grands.

Survived by mother and brother.

JACOB WALKER

Jacob Walker, 79, retired Yiddish actor, died in New York Aug. 20. He appeared under the actor-managements of Jacob P. Adler, Boris Thomashevsky and others.

Father of the late Sid Walker, vaude comic, he is survived by two sons, Buddy, a vaude comic, and Allan, comedy writer-actor; and a brother, Arnold Volpe, symph orch conductor.

OSCAR M. HALLBACH

Oscar M. Hallbach, 71, a member of the St. Louis symphony orch for 38 years until his retirement in 1940, died in St. Louis Aug. 18 after a long illness. Hallbach, who occupied the first chair in that section during the most of his musical career, retired after injuries suffered in an automobile accident.

His wife and brother survive.

LOU WEBB

Lou Webb, 51, staff organist for the past 13 years at NBC in Chicago, died Aug. 21 in that city. He had played the organ background on several NBC radio serials and recently was the organist on the NBC-TV "Hawkins Falls," daytime show.

Survived by his wife, son and daughter.

STEPHEN BERTRAM HOBBS

Stephen Bertram Hobbs, 62, actor-playwright, died Aug. 23 in Scarsdale, N. Y. He was a member of the Hall Players in the early part of the century, touring through New Jersey. His plays include "Loose Moments," written in col-

laboration with the late Courtney Savage, and "Back in Half Hour," in collaboration with Oliver Herford.

His wife, a son, two brothers and two sisters survive.

MRS. HORTENSE D'A WELER

Mrs. Hortense d'Arblay Weller, 76, opera soprano and wife of Samuel MacLeary Weller, theatrical publicist, died Aug. 26 in New York. Before her marriage in 1901, she had sung with several American opera companies and had given numerous recitals.

Surviving besides her husband are three daughters, one of whom is Carlo Goya, a dancer.

LOUIS R. KRUMM

Lt. Col. Louis R. Krumm, 73, a former vice-president of Westinghouse Electric & Manufacturing Co., who was the radio engineer responsible for establishing the first commercial radio station in the U. S., died in Biloxi, Miss., Aug. 17.

His wife, a niece and three nephews survive.

FRANCIS S. WICKWARE

Francis S. Wickware, 39, author, died in New York Aug. 26. Police listed death as an apparent suicide. Wickware penned "Tuesday to Bed," "Dangerous Ground," magazine articles and mystery stories for the films. He was former associate editor of Fortune Magazine.

Survived by wife and two children by former wives.

JACOB (JAMES) FALLER

Jacob (James) Faller, 66, playwright for the Yiddish and Broadway stage, died in Orangeburg, N. Y., Aug. 24. He authored "The Hotheads," "Meet the Wife" and "Tables Turned." He was managing editor of the Jewish Morning Journal, 1906-16.

His wife, a daughter and a grandson survive.

EDGAR HIGGINS

Edgar Higgins, 46, DuMont TV news staffer, was found dead in his New York apartment Aug. 25. Police reported overdose of sleeping pills as apparent cause of death. He was one of the writers of "Broadway to Hollywood," DuMont TV show.

A sister and four brothers survive.

LUDWIG SUSSMAN

Ludwig Sussman, veteran Chicago film exhibitor, died in Chicago Aug. 23. Sussman, owner of the Adelphi Theatre, was a member of Allied of Illinois' board of directors and was one of the instigators of free admission to servicemen during World War II. Survived by wife and son.

EDWARD Y. FLANIGAN

Edward Y. Flanigan, 59, managing director of WSPD and WSPD-TV, Toledo, died in that city Aug. 25. He was former prexy of Ohio Assn. of Broadcasters and was a veepee of Fort Industry Co. since 1948.

Surviving are his wife, two daughters and a son.

DAVID H. HARRIS

David H. Harris, 45, program manager of WFDR (FM), N. Y., until last November, died in New York Aug. 25 after a lengthy illness. He had previously held similar posts with WOL, Washington, and WTAG, Worcester.

Survived by daughter, mother and divorced wife.

BEN SHAFFER

Ben Shaffer, 63, vaude performer, died Aug. 28 at Will Rogers Hospital, Saranac Lake, N. Y. He had been an invalid there for over 20 years. Shaffer appeared in vaude as a stooge with Lew Hearn, Sol Violinsky and Bob Murphy. A brother survives.

MENACHEM GNESSIN

Menachin Gnessin, Hebrew actor and playwright, died Aug. 22 in Tel Aviv. He was a founder of the first Hebrew theatre in Palestine. Gnessin penned "Belshazzar" and other plays.

CHARLES E. HYATT

Charles E. Hyatt, 65, former acrobat and minstrel entertainer, died Aug. 20 in Yonkers, N. Y.

Two daughters, two sons and a sister survive.

A. W. MORRIS

A. W. Morris, 72, widely known in the film industry and one of the founders of the Hillcrest Country Club on the Coast, died Aug. 21 while on vacation in Del Mar, Calif. He was Harry Brand's father-in-law.

Wife, 88, of Alfred Hoegerle, for many years local manager of the Metropolitan Opera Co. and other operatic ventures in Philadelphia, died Aug. 20 in that city. A son,

Ray, boxoffice man at the Locust St. Theatre, also survives.

Francis X. Miehli, 68, theatrical makeup artist, died in Philadelphia Aug. 21. For the last 40 years he had been manager of the wig and makeup department of Van Horn & Son, Inc., theatrical costumers in Philly.

George J. Dahlman, 46, motion picture miniature prop maker, was killed Aug. 18 in an auto collision near Santa Barbara, Cal.

Father of Fred Giese, assignment editor of Chi's WGN-TV newsreel department, died in Chicago Aug. 17.

Reginald E. Doyle, 35, prop man at UI, was killed Aug. 24 in an auto accident in Hollywood while driving home from the studio.

Emil Diestel, 74, secretary-treasurer of the American Academy of Dramatic Arts, N. Y., died in Lima, O., Aug. 21. Survived by his wife, Elizabeth Breckenridge, an actress.

Mrs. Jessie R. Parsons Johnson, v.p. and secretary of the Brockway Co., owner of The Daily Times and WJNY, Watertown, N. Y., died in that city Aug. 27.

Melvin Frant, 46, known professionally as Francis Stillman, actor and nitery entertainer, was killed Aug. 20 in an automobile accident near Minneapolis.

Eugenia J. Curtis, 83, retired actress, died Aug. 23 in Toledo. She had played stock in many parts of the country, as well as with the old Toledo Stock Co.

Sue Wyler, 41, stage and radio actress, was killed by a hit-run driver in Monroe, N. Y., Aug. 24.

Mother of operetta soprano Elaine Malbin died Aug. 25 in New York.

Raymond Atwood, 60, former v.p. of McCann-Erickson, ad agency, died Aug. 19 in Damariscotta, Me.

Harry M. Gould, 59, motion picture talent agent, died Aug. 18 in Hollywood after a heart attack.

Widow, 62, of former orch leader Charles Straight, died in Chicago Aug. 17.

MARRIAGES

Barbara McLean to Robert Webb, Westwood Village, Calif., Aug. 19. She's an Academy Award film editor; he's a screen director.

Marian Deatrick to Harold Reiter, Aug. 26, Fort Sill, Okla. Bride was a member of the staff of KFJZ, Fort Worth.

Viola Paulich to Frank Monte, Phoenix, Aug. 19. She's secretary and he's manager for Harry James.

Rosemary Kirkcaldy to Joss Ackland, Pitlochry, Scotland, Aug. 18. Both are members of Pitlochry Summer Festival Theatre.

Jane Ferdinand to Irving Fields, New York, Aug. 26. He's band-leader-composer.

Mary Steuart to Richard L. Cass, Hampton, Ia., Aug. 25. Groom is with Mutual network central division promotion department.

Elizabeth Musante to William McNulty, Hollywood, Aug. 25. Groom is Dennis Day's brother and manager.

Patricia Duchesneau to Lewis Young, Rochester, N. H., Aug. 18. Bride has been secretary at WNNH there.

Margaret Krash to Charles E. Soden, New York, Aug. 18. He is network sales manager for Alaska Radio Sales.

Eve Arden to Brooks West, Bridgeport, Conn., Aug. 24. Bride is radio-legit-film actress; he is an actor.

Clara Balog to Leon Rother, New York, Aug. 24. Bride is manager of a N. Y. vocal studio; he is a former Met Opera singer.

Mary E. Pansini to Judson La Haye, Aug. 25, Hollywood. Groom is former program director of WFUV-FM, N. Y.

Mary Elizabeth Murray to Frank Coniff, Southampton, L. I., Aug. 25. He is N. Y. Journal-American columnist.

Dorothy Douglas to Tom Walker, N. Y., Aug. 25. He reps the Bank of America on motion picture matters in the east.

Greenthal Gets 'Night'

Monroe Greenthal, head of the Monroe Greenthal advertising agency, N. Y., has acquired American rights to a British film, "Night Without Stars." David Farrar plays the top role in the pic, which was made by J. Arthur Rank.

Release is not yet set. Film is now being edited.

BIRTHS

Mr. and Mrs. Bernie Tohl, son, Hollywood, Aug. 20. Father is a nitery owner.

Mr. and Mrs. John Vance, son, Pittsburgh, Aug. 16. Father's a band musician.

Mr. and Mrs. Arthur Lewis, son, Pittsburgh, Aug. 15. Father's a Pitt Playhouse actor.

Mr. and Mrs. Horace Mandell, son, New York, Aug. 18. Mother is former WMGM, N. Y., publicity staffer.

Mr. and Mrs. Bruce Anson, daughter, Hollywood, Aug. 16. Father is a member of the KTTV staff there.

Mr. and Mrs. Al C. Ward, daughter, Hollywood, Aug. 18. Father is a partner in Allied Show Business.

Mr. and Mrs. Walter Grauman, son, Hollywood, Aug. 22. Father handles radio and TV for the Sam Jaffe agency.

Mr. and Mrs. Jim McKibben, son, Boise, Idaho, Aug. 17. Father's program director of KIDO, Boise; parents were formerly on the staff of KFI, Los Angeles.

Mr. and Mrs. Hugo Fregonese, son, Santa Monica, Cal., Aug. 23. Mother is film actress Faith Domergue, father is a screen director.

Mr. and Mrs. Joe Shaw, daughter, Salt Lake City, recently. Father is audio supervisor at KSL there.

Mr. and Mrs. Edward Done, son, Salt Lake City, recently. Father is transmitter engineer at KSL there.

Mr. and Mrs. Michael Brown, son, New York, Aug. 12. Mother is ballet dancer Joy Williams; father is a composer-lyricist.

Mr. and Mrs. Paul Tripp, son, N. Y., Aug. 24. Mother is a TV actress; father is producer and star of "Mr. I. Magination," moppet show aired last season over CBS-TV.

TV Leg. of Decency

Continued from page 1

wide system of monitoring TV shows through the various diocesan councils of men affiliated with NCCM.

Article points out that there are three viewpoints on TV censorship—self-regulation by the industry; official outside government regulation; and pressure on sponsors, agencies, networks, and stations by "an alert public opinion."

Thus far, several efforts at self-regulation are under way. The NARTB Television Program Standards Committee has four sub-committees working on a code of standards. The standards are to include: responsibility to children; advancement of education and culture; program material; decency, religion, handling of news and controversial problems.

Last June NBC announced the first standards for children's shows, crime shows, proper costuming, etc.

Another set of standards has been created by the National Society of Television Producers, located in L. A. This generally covers filmed material made expressly for video.

Two or three bills have been introduced into Congress for government censorship. This is the only kind which could get by the courts because the Supreme Court has ruled that television programs, including films for TV, are subject to Federal control and may not be censored by state regulatory bodies.

Says "Catholic Men":

"NCCM's present thinking is that the best method of improving the standards of television programs lies between complete self-regulation and government censorship—namely, self-regulation plus an alert, informed, active public opinion capable of expressing its criticism and approbation quickly and effectively."


"The present TV rating plan of NCCM is an outgrowth of a resolution considered at its 1951 annual meeting asking that a pledge be taken by broadcasters and the viewing public to avoid unsuitable programs, as well as a resolution adopted at its 1950 meeting calling on the TV industry steps for its own self-regulation."

"NCCM's study will be completed shortly. Its recommendations will be presented at a forthcoming meeting of the Executive Committee."

STULBERG REFS SSG

Hollywood, Aug. 28. Script Supervisors' Guild appointed Gordon Stulberg as its representative in negotiations for a new working agreement with the major film lots.

Demands of the Guild include a boost in minimum wage scales and a revival of working conditions.



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